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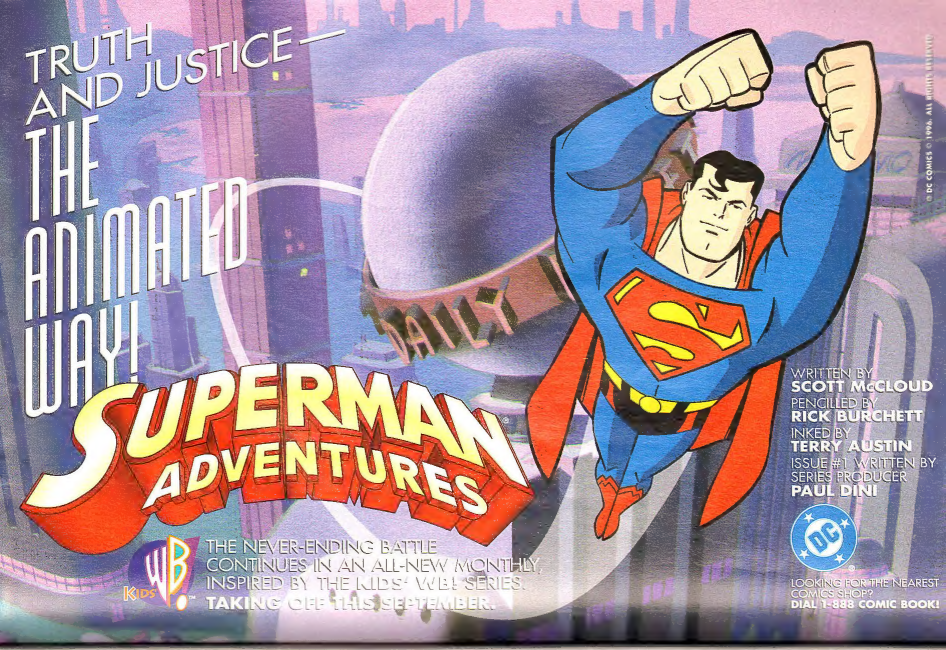
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THE ANIMATED WAY!
SUPERMAN ADVENTURES
THE NEVER-ENDING BATTLE CONTINUES IN AN ALL-NEW MONTHLY, INSPIRED BY THE KIDS' WB! SERIES.
TAKING OFF THIS SEPTEMBER.
WRITTEN BY
SCOTT McCLOUD
PENCILLED BY
RICK BURCHETT
INKED BY
TERRY AUSTIN
ISSUE #1 WRITTEN BY SERIES PRODUCER
PAUL DINI
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AND THE WINNER IS

"Nice outfit...can I ride on the firetruck?"

Have you ever wondered what kind of people go to conventions? I mean, if you've never been, it's got to be hard to imagine who attends these marvels of marketing. Well, I'll tell you: hundreds and thousands of people attend shows every year. Why, your neighbor may even be at a show, you just never know.

So what is the common thread that brings people to shows every year? I think it's because we are all fans. Fans of comics, fans of toys, or just fans of the industry. We all attend these shows to see what's new and to catch up on the latest industry news.

So what was new this year? Well, for starters it seems like the industry is starting to bounce back. I can honestly say that it's been a long time since I've seen the fans so excited about the new products that are coming out. At the **FAN** booth, we literally had to ask people to leave as we were closing up (well...it was 2 hours after the show) in San Diego. So there definitely was an air of excitement in the convention circuit. And that excitement was evident in the publishers as well. Every publisher I talked to was pumped up about the future of comics and the new releases that each group had to offer.

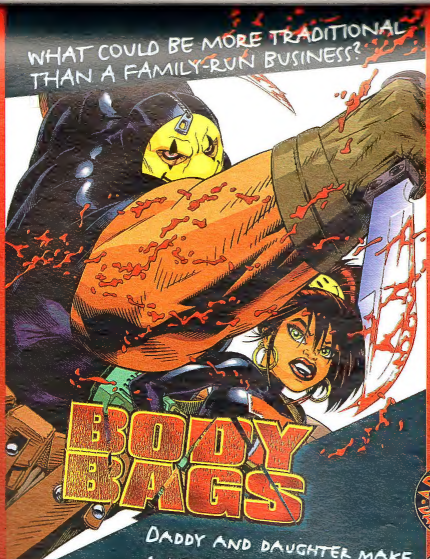
Even though each publisher was excited, the award for most enthusiastic artist/publisher goes to Rob Liefeld. Man, is he pumped about his new stuff! Check out the no-holds-barred interview this issue for a sample of that enthusiasm! He definitely wins the most-fired up award this year!

The winner of the friendliest guy in comics award goes to Jimmy Palimotti. I don't think there's anyone in this industry he won't talk to. (Well...he won't talk to **FAN** Associate Editor Benn Ray, but that was just a case of a simple misunderstanding.) The only thing that bothers me is that he's always wearing a long coat these days...hmmmm.

Well, it was nice hitting the shows this year and even nicer meeting you, our readers, but I guess it's time to head back to the real world. Don't forget to check out the great **Spawn** comic included in this issue, and look for part two next month. Next issue also features an exclusive offer for a **FULL-COLOR Poison Elves FAN Edition** comic. Be there!

Later,

WHAT COULD BE MORE TRADITIONAL THAN A FAMILY-RUN BUSINESS?



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WHAT'S UP WITH WHAT'S WHAT?

Dear **FAN**:
I think you ought to have a talk with some of your "What's What" writers. In **FAN** #14, one guy rails on and on about how Silver Age comics are a great investment, how supplies are drying up and how they're not getting any cheaper and then a couple of pages later, another guy says his store sold an **X-Men** #14 (VF) for $40 (Guide: $200 (NM)), a **Showcase** #24 (VG) for $100 (Guide $1,475 (NM)), a **Showcase** #19 (VG) for $40 (Guide: $1,060 (NM)) and a **FF** #5 (G) for $100 (Guide: $2,600 (NM)).
Is business so bad that these hucksters have resorted to shameless hype (although they obviously aren't conspiring)? Or maybe your price guide is baloney (both of these guys are **FAN** Advisors). Either way, I'm offended. Comic collectors and fans are not all as dumb as some think. We can read.

Later,
Phil Hutelmyer
Skippack, PA

The differences in our Market Reports are one of the things that make our **What's What** section so important. Retailers from around the country (and now around the globe) send us reports concerning what's selling in their stores. Since each store is located in a different area, different things are going to be in demand. Prices vary from region to region. No one is trying to put one over on you. Our price guide is far from baloney, as any informed collector will tell you. The prices listed in our price guide are an average of what all our advisors say they are selling books for. Plus, when looking at the prices in our guide, the key word to remember is "Guide." If it were anything more than that it might be called a "price law." Comics and other collectibles are only worth what someone's willing to pay for them.

CANCELLATIONS

Dear **FAN**:
I was just reading your magazine (#15) and I came across a section called **Andy Mangels' Hollywood Heroes**. In this column there was a list of the new Fall schedule and shows that were dumped. It was very disappointing to see that a lot of good shows were not returning, like *Strange Luck* and *Kindred: The Embraced*. But the one I'll miss the most is *American Gothic*. This is a really great show that CBS never really gave a chance. Unlike their crappy sitcoms and family shows, *American Gothic* is truly original and that is why it deserves another chance. If anyone feels the same way, feel free to write me.

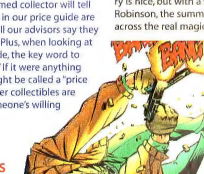
Christina Pennington
55650 Clover Rd.
Mishawaka, IN 46545

P.S. You guys have a really great magazine.

Well Christina, no one has ever accused television network executives of being geniuses. Besides, you know what they say, "Television is the opiate of the masses."

TELLING UNTOLD TALES

Dear **FAN**:
I was really excited to see you spotlight the **Firearm Annual** in issue #15's **Untold Tales** section. I was a big fan of the title when it was being published, and I was very disappointed that this story never saw print.
I just have one question: Do you know any way that I could get my hands on the completed script for that story? A plot summary is nice, but with a writer like James Robinson, the summary just doesn't get across the real magic and charm of his stories. I saw in the article page one of this script, and now I would like to know if the complete script is available.



Thanks a lot,

JoeWanders@aol.com

Probably the easiest way to see if you can locate a **Firearm Annual** script is to search it out on the internet.

We would've sent you a copy of ours, but as our only copy was being passed around the office, somebody smeared pizza sauce all across the front of it, someone else spilled coffee on it, someone else got chocolate on it, and there's a substance on the paper that looks remarkably similar to dried blood (the **FAN** staff are notorious slobs). Anyway, to make a long story short, now it's unreadable. Fortunately for us, everyone at the **FAN** offices got a chance to read it, and man, that story was great. When he gave us that copy, James Robinson told us to take care of it because he wouldn't give us another. So if you do find a copy somewhere, please let us know. Most of us liked the story so much we do want to read it again.

LOVE THAT BATMAN

Dear **FAN**:
I must say that your magazine has improved since the earlier issues. I see a more lighthearted approach to your mag, with the addition of those little captions next to the pictures in your mag. Good job.
I recently picked up **FAN** #15, and flipped to the Batman article called "The Detective," on page 50. I suddenly noticed the awesome drawing of Batman sitting in some sort of chair. I have a few questions about that particular picture:

1) Who is the artist of that fabulous piece? Looks like Jim Lee, but I'm not too sure.

2) In what comic book has it been published before? Or where will it be published? This is very important, because I just have to get another copy of that picture!

3) If you can, do you think you can e-mail me a scanned image of that Batman drawing?

Thank you for taking your time to read my e-mail. It means a lot to me! Hope you guys can help me out! But if you don't want to, I'll understand. See ya!

Newton "Newtdog" Der
via Internet

P.S. I'm looking forward to the **Viking Spawn** comics!

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FAN MAIL

P.P.S. How can I subscribe to your magazine?

P.P.P.S. When will you set up a web site for your mag?

Man, questions, questions...ok, here we go:
1. Marc Silvestri is the artist of that groovy piece.
2. That piece was published in a book called **Batman: Black & White** #3, it's been out for several months now, so check your local comic shop
3. Sorry, we can't send you that drawing, copyright regulations and all, but we can run the graphic again for you.
4. You can easily subscribe to our magazine by filling out the form on the subscription page (page 35) of this very magazine and mailing it back to us.
5. Our web site is currently up and running. Visit it at http://www.gemstonepub.com/fan

MULTI-LINGUAL TICK?

Dear **FAN**:
I hope you can help me out with an odd situation involving two **Tick** figures I recently bought. I was in Florida (the colon of America) on vacation and went to the Florida Mall. (Wow! They even gave it a clever name. Them Floridians sure are smart.) At a Kaybee's I came across **Tick** figures on clearance. I got the **Bounding Tick** and the **Giant Talking Tick**. The regular figure was $3.50 and the **Talking Tick** was $9.99. The odd thing is that the package has an Irwin logo and all the writing on the card is in both English and French. The package says **Talking Tick** only talks in English. The packaging is identical to the Bandai ones as far as I can remember, and the bottom of the regular figure's foot even says 1994 Bandai. Do I have some foreign or generic version? Is Irwin bootlegging **Tick** products? Are these rarer and worth more or worth less than the regular versions?

Nick
Bolingbrook, IL

Ok, take a breath, let it out, relax. Irwin isn't bootlegging anyone. Irwin is the Canadian version of Bandai. Check last month's Toy section for further info, on how all of that's working. As far as collector value, usually foreign carded toys are worth less in America because most collectors see them as being less "pure" when it comes to resale. Less than pure, sheesh. We're not talking about snow here. Y'know, there are probably a whole lot of Florida residents looking for you right now.

HOW TO REACH US

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fanmag@jagunet.com
pricing questions: pricefan@aol.com

MURDERERS! MURDERERS! MURDERERS!

Dear **FAN**:
First of all this to congratulate you on the fantastic magazine you are producing, something to read from cover to cover.
I have this comment on killing of legendary characters in comics in order to produce a good story; the latest killing done by one of the few best writers around, Mark Waid. In his run on the **Flash** title in the **Dead Heat** storyline, Johnny Quick bites the dust, a character from the Golden Age, older than me or you, even older than Waid himself. Mark Waid is adding his name to a long list of "killers," which includes

ARE YOU FAN ENOUGH?

83% of **FAN** readers who responded to the **POLL POSITION** in **FAN** #14 believe that independent comics signing up with major studios helps the comic industry. So there you go indy press publishers, sell-out, most **FAN** readers say it's ok.

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not-so-favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All responses must be received by September 18, 1996 in order to be tallied.

DO GOOD COMICS GENERALLY TRANSLATE INTO GOOD MOVIES?

YES NO

The London Night Studios' Dark Fall

MAIN EVENT

DARK FALL

RAZOR

#1

Written by

DAVID QUINN

/

Art

STEVE SCOTT

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ALL AGES MATERIAL !!

WRAP-AROUND CHROMIUM COVER !!

COMING IN OCTOBER

from

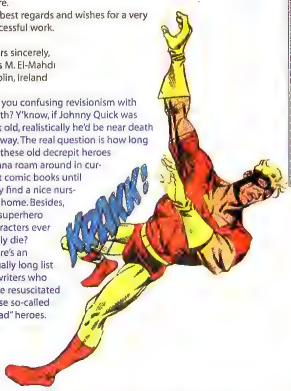
London Night studios

FAN MAIL

Marv Wolfman—Barry Allen (the Flash) and the original Supergirl, Alan Moore—Batgirl, John Byrne—the killer of Superman in his miniseries **Man of Steel**, and many, many more.
My best regards and wishes for a very successful work.

Yours sincerely,
Idris M. El-Mahdi
Dublin, Ireland

Are you confusing revisionism with death? Y'know, if Johnny Quick was that old, realistically he'd be near death anyway. The real question is how long are these old decrepit heroes gonna roam around in current comic books until they find a nice nursing home. Besides, do superhero characters ever really die? There's an equally long list of writers who have resuscitated these so-called "dead" heroes.



YOU LIKE TO DRAW? YOU LIKE FREE STUFF?

Each month, **FAN** picks the best artwork sent in by our readers to run in the magazine. If your art is deemed by the **FAN** staff to be the best, you'll receive some way cool prize pulled from the vast underground **FAN** vault o' valuables. All entries must be addressed to **FAN GALLERY** and include your name, age, address, and phone number. And remember, nothing you send us is returnable, so keep your originals.

Moose Girl II

Anne Clifford
N.B., Canada

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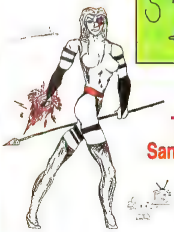
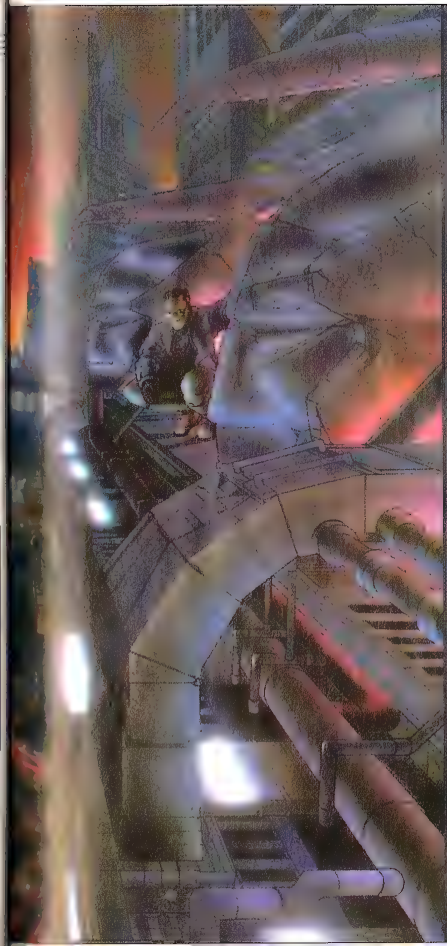
Jason Porter
Sacramento, CA



Terrence Go
San Francisco, CA



THE BLACK RAVEN

[illegible] was [illegible] so close to paradise [illegible] wondered heaven [illegible] were wasting [illegible] fear. And so when red [illegible] crimson [illegible] like an unstoppable cancer, the [illegible] were paralyzed, [illegible] hell. An [illegible] darkness began to [illegible] its [illegible]. When [illegible] many [illegible] a distant memory, a mysterious figure emerged from the shadows. He was a beacon of light that dared to stand between the evil and the innocent. He was the Black Raven.

MAD MONKEY PRESS

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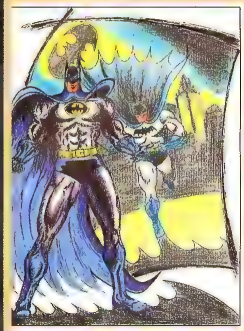
FAN GALLERY



FAN ARTIST OF THE MONTH

BATMAN by Idris M. El-Mahdi Dublin, Ireland

The Prize:

THE DARK KNIGHT SIGNED & NUMBERED HARDCOVER

ARTISTS OF NOTE

SUPER-FAN by John N. Occhiuto Queens, NY

CAPTAIN BRITAIN by Adam Weiss Yorktown, NY

THE X-FILES by Sherri S. Hendrickson Rolling Hills Estates, CA

ASH by Will Shipley San Antonio, TX

DEATH by Anthony Abeles Farmingdale, NY

SIN CITY by Rick Blackwell Plainville, MA

XENA
WARRIOR PRINCESS

XENA
WARRIOR PRINCESS

XENA
WARRIOR PRINCESS

Don't miss the incredible comic book debut of Xena in...

HERCULES
THE LEGENDARY JOURNEYS

ONLY FROM

It's a Xena trilogy in HERCULES: THE LEGENDARY JOURNEYS #3-5 by Roy Thomas, Jeff Butler, and Steve Montano. Oh, yeah—there's Hercules, Iolus, and Atalanta, too!

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the facts up front

BYRON PREISS' VIRTUAL COMICS GO HARDCOPY

Since the launch of Byron Preiss Multimedia's on-line comics, fans have been looking for more and more from this company's new titles, and now they finally have it. Beginning with their October releases, BPM will be shipping regular comic book editions of their extremely popular on-line books, including **The Suit**, **They Call Me Skul**, and **The 6**. Each of these titles will start as three-issue miniseries and will include the art and stories that made their on-line counterparts so successful. For example:

•**The Suit**—Written by DG Chichester and Greg Wright, the suit is one of five made by aliens and set loose in the universe. The wearers possess incredible powers, but the symbiotic nature of the suit quickly wears out its hosts. One of these suits, however, has developed a consciousness, and when it combines with its new host, it may just save the world it was sent to destroy.

•**They Call Me Skul**—Written by Danny Fingeroth and inked by Jimmy Palmiotti, this is the tale of Steve Kane, who is both framed for his girlfriend's murder and then tattooed in jail, which causes him to transform into a flaming death's head. It remains to be seen whether he's good or evil, however.

•**The 6**—As the Virtual Universe's first team, The 6 features six teenagers imbued with energy unleashed by the death of a superhero. As the earth's newest protectors, they are enlisted by the government to defend the planet.

What's more, as a bonus for readers of the comics on-line, BPM is offering the books in an alternate package, featuring the comic books packed with a CD ROM of their interactive on-line versions for play-at-home excitement. Look for these three titles in October, as BPM takes comics to the next level.■

DIAMOND ACQUIRES CAPITAL CITY

Effective July 26, Diamond Comic Distributors acquired selected assets of Capital City Distribution, taking over Capital's distribution operations immediately.

According to Steve Geppi, Diamond's President and CEO, "Our goal in reaching this agreement is to provide the best long-term distribution possible for retailers and suppliers alike. We've both built our businesses in different ways, but always with a love for comics and the future of the industry in mind, and it's in that spirit that we've reached this agreement."

Capital City Distribution co-founders Milton Griepp and John Davis each made statements thanking their many customers over the years and stressing the positive impact that this will have in the industry. Griepp mentioned his plans for taking a long vacation after all his years in the thick of things, while Davis emphasized how he'll think fondly of the memories and friends he made at Capital.■

SABRINA MOVIE CONJURES COMIC BOOK

The star of the long-running comic book series **Sabrina**, from Archie Comics, is about to hit the airwaves once more, but this time it will be in a live-action television sitcom, airing on ABC this Fall. Look for Melissa Joan Hart to play the trendy, young sorceress on Friday nights starting in September.

In conjunction with her new television series, Sabrina is also getting her own brand-new comic book from Archie. Featuring Sabrina and all of her friends from the classic comics, it's sure to be a hit with new fans who discover her on television as well as those comic fans who have been with her all along. Just look for a bewitching photo cover featuring Melissa Joan Hart and get set for fun from Archie.■

INVISIBLES ENDING? AN OBVIOUS CONSPIRACY

With issue #25, Volume One of **The Invisibles** will come to a close. Shortly after, however, a brand new #1 will launch and mark the opening of the second volume in Morrison's world of all things dark and conspiracy-laden. Promising subtle changes to the book, Morrison reveals, "Phil Jimenez is going to be the regular artist because he was the most particular of the artists we've worked with. One of the problems people had with the book was that the artists changed a lot, and I don't think people are as into that anymore. I would want to follow an artist as well as a writer on a book. We've made the best choice getting Phil. And also the characters are moving to America, which will make it a bit easier for U.S. readers to follow."

With **The Invisibles** coming to America, readers can expect all sorts of madness, including mutilated survivalists, Area 51, the moon landing, and interplanetary...pancakes? "The conspiracies I like the most are the ones that are completely bizarre," Morrison explains. "They seem to have no explanation at all. One of my favorites is the guy who claims that aliens landed in his backyard somewhere in West Virginia, gave him some pancakes, and left. That's the whole story: there were aliens, and he spoke to them, and all he got were two shriveled pancakes. They tested just as normal pancakes, so no one knows if he was telling the truth, but it seems sort of ridiculous to me to make something like that up." Aside from the obviously bizarre, **The Invisibles** *will* look into all of the dark corners in this great land of ours. Morrison goes on to describe the book as 'John Woo meets Quentin Tarantino and has a drink with Salvador Dali."

This isn't surprising, as throughout its first volume, **The Invisibles** has been more than just a comic book for both its readers and its writer. Grant warns, "I don't know if I'd like everyone to go as far as I go writing the thing." Morrison, who's had a spell of bad health recently, goes on to explain the connection between comics and the real world. "I almost think the comic's been a 'voodoo' comic. The King Mob character, who's quite autobiographical, has suffered all kinds of indignities in the last few months, and the same sort of things have been happening to me, what with having a collapsed lung and all. I mean, I wasn't tortured by Her Majesty's Secret Service, but you know...."

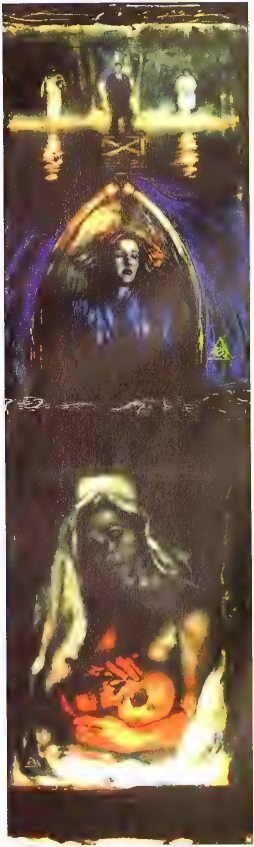
With the second volume, Morrison hopes to steer away from putting himself into any life-threatening situations, explaining "I've been trying to make it a bit more up-beat so the characters don't get into such difficult situations. When you get involved in something, weird things start to happen. You get weird coincidences and your unconscious takes over and starts to tell you things that maybe you don't know. With **The Invisibles**, the whole second year has dealt with weird trials that the characters have had to go through and strange infectious entities from another dimension. My body knew it was sick and it was trying to get it out through the work. So **The Invisibles** is very close to me, maybe too close."

As **The Invisibles** prepares for its new beginning in the land of opportunity, Morrison examines his reasons for telling these tales, "I want to get across some of the ideas that I've come up with after having lived and traveled the world. I've come up with some fairly interesting ideas, so this is a framework to tell them. It's weird trying to do a comic about everything, which is what I always intended to do. It's a really big canvas, and it also gives you good guys and bad guys, in one way or another, depending upon which side you choose."

Morrison is also penning the exploits of his creation for the BBC. "The first script has gone in and it's just up to me to get cracking again. It's going to be based within the first few issues, but with a different back-story going on and with slightly different stuff happening, because it has to be fitted into a shorter format."

As for the soundtrack? Grant promises that the sound of **The Invisibles** will be made up of "Punk bands and lots of noise." As if we'd imagined it any differently.■

ARTIST UP FRONT
THOM ANG'S HOUSE OF CARDS



Evoking the style of a (more) demented Dave McKean, artist Thom Ang has redefined trading card art.

Standing in the living room of his newly bought house in California, Thom Ang has decided to take a break from visual art for a while. Well, *maybe*. "This is probably my third retirement," Ang admits. "I finished six cards for the new videocassette release for *X-Files* and ten cards for the new Topps ***X-Files*** set. So I'm a little burnt out right now. I did all of that work and recently bought this house, so I want to sort of put some effort into living in my house and finding my center again. So that's what I'm searching for."

Fans know Ang's work best from previous ***X-Files*** card sets, where his haunting visuals have defined a style that has separated him from most other artists working today. But it hasn't been easy. Ang has been doing art for trading cards since graduating from the College of Design in Pasadena over four years ago. "Trading cards have pretty much been my staple in terms of freelance illustration work," Ang declares. "The first job I got was doing the **True-Crime Cards** from Eclipse. In the second set, I did the 'Guns and Gangsters' part for them. I did 54 trading cards for them, and they gave me only about a three or four month period to finish all of those paintings. It seems like every company I work for, if they give me more than a few cards, they give me three or four months to do it no matter how many cards it is."

Since that time, Ang has gone on to do cards for a **Star Wars Galaxy** set, a **Vampirella** set, and two **DC Master Series** sets. And once the work started coming in, it happened in a major way. Ang recalls, "At the same time I was doing the **DC Master Villains Series**, I first started with Topps doing their ***X-Files* Season One** set. They both gave me what was basically the same three-month period, and I had to stagger it. I was doing anywhere from three to five paintings per weekend. That was what caused my first or second retirement."

Ang laughs, but he takes his work in trading cards very seriously, so much so that they are currently the only comic related art medium Ang is interested in. "When I first started getting involved in trading cards, I thought doing comic book art was a prerequisite to that work. It turns out that I'm probably not going to be doing any sequential work. It's very difficult for me to think in terms of sequence now because, as a classically trained illustrator, I was trained to do the single image. I always want to do the book cover or the editorial piece. I always think in terms of the one image instead of trying to encapsulate more than one moment in time. So I still feel a strong affinity towards that, and I don't see sequential work anytime in my future."

In terms of the future, Ang knows that the strength of his work and the enthusiastic fan response to the first ***X-Files*** set were major factors in why he's done the second and now third series of cards for Topps. "And my most recent set of cards," Ang adds, "besides my set of cards for Topps, is the medium sized cards that go into the video cassettes for the *X-Files* series. They'll be out this Fall." Ang also did the larger format cards for the initial *X-Files* video releases, and, unless his retirement lasts, it's something he looks forward to continuing to do.

Such a fan of the *X-Files* is Ang, in fact, that he was even invited to visit the set of the eerie television show. "Yeah, I basically made friends with all the people connected with the show based off of the signings I've done at the *X-Files* conventions. I was mentioning to Chris Carter that I'd really like to go on the set at some point, and he told me that if I was ever up in Vancouver to give them a call and he'd arrange for me to come onto the set. I thought, 'Great, I know where my vacation's going to be!' (laughs) And so I made it a point to get up there. It was really fun seeing how they do the whole show, and I got to talk to some of the people up there and I even made a couple of prints off of the pieces that I'd done for a few of them."

As can be imagined, Ang's unexpected gifts were very well received. When it comes to his art, in fact, working with both paints and photography and listening to bands like Dead Can Dance or Bauhaus, Ang makes special efforts to impose a bit of the unexpected in each piece. "I always design my photography phase as my wild card or my chaos period. I do something in the process that will make it unpredictable for me, so that when I do get the prints back, there's something in there that completely amazes me. It might be really bad looking, but most of the time, it will give me something that's totally unexpected. I don't like to know from beginning to end how each of the pieces is going to work. I actually like to design some period in there where it will go into total chaos and I'm supposed to rescue it somehow."

Ang thinks a moment, then laughs as he adds, "It's a little frightening to do that when you're on deadline, though."■

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APPLAUSE GOES HIGH END AND ANNOUNCES THEIR MUTANT AGENDA

For years, Applause has made detailed PVC figurines and models of famous television and movie properties including characters from *Disney, the Muppets, Star Trek*, and *Star Wars*. And it is with its newest line of *Star Wars* figures that Applause is venturing to the high end market, as it releases three limited edition statuettes based on new designs specifically for Applause.

According to Chaz Fitzhugh, Applause's brand management director, "We feel that the main interest in *Star Wars* is still with the collector, and many collectors have let us know that they want something that is high end. It was within our power to do that, so we developed these new statuettes."

The new *Star Wars* pieces carry around a $60 retail price tag and can be found at gift outlets and comic shops. Due to their higher price tag, outlets such as mall-based video stores probably won't be handling them. None of the figures require assembly and, unlike many previous Applause releases, they are *not* made of PVC, but a hard resin, like most comic-based statues.

Additionally, Applause is already planning to release figures in conjunction with the rerelease of *Star Wars: A New Hope* in early 1997. One piece, in fact, will be based upon some of the new footage that has been added to the movie for its rerelease.

But *Star Wars* isn't all Applause has planned for 1997; Marvel Universe statuettes and figures will also be appearing on shelves near you. Pieces to look for include reproductions of characters from, initially, the X Men, Spider-Man, and The Fantastic Four. The line will cover the full range of Applause piece types, from limited, signed sculptures to ceramic figural mugs. And, like the recent *Star Wars* gift set, there will be Marvel gift sets as well, with one featuring the X-Men and another featuring characters from **Spider-Man**.

But, according to Chaz Fitzhugh, the biggest figure to come from the Marvel line will be the Hulk Transformation sculpture. "I sort of came up with the idea for that one," admits Chaz, "as I was looking through my **Hulk** comics and noticed that on Anniversary issues and things, they always showed the transformation. The only thing we had to decide was whether to use two characters or three."

Applause eventually decided on three characters, and the result looks great. Retailing for around $175, the piece will be larger than any other sculpture the company has ever done. With events like these and hugely popular lines to work with from *Star Wars* and Marvel, Applause is primed to lead the way in collectibles this year and next.■

THEY'VE FACED EVERY EVIL AND WON.
BUT HOW CAN THEY HOPE TO TRIUMPH OVER TOTAL DARKNESS?
THE FINAL NIGHT
FOUR ISSUES. WEEKLY BEGINNING SEPTEMBER 4.
Don't miss any of THE FINAL NIGHT's effects on the DC Universe. And find out what role Hal Jordan will play in PARALLAX: EMERALD NIGHT, in stores September 18.
Looking for the nearest comics shop? Call 1-888-COMIC BOOK!

NEW BIRDS OF PREY TAKING FLIGHT

You might remember a book from DC that came out last winter called **Birds of Prey** that featured Black Canary and Oracle. That is, if you found one. Because preorders were low, not many copies were ever shipped of this 42-page special, despite Chuck Dixon writing the book and Gary Frank doing the art. And the copies that did make it to the stores flew (pardon the pun) off the shelves. "We were kind of surprised," recalls Chuck Dixon, who's currently writing the new **Birds of Prey** miniseries, "because by conventional wisdom, it had every thing going against it. The two lead characters were women. Black Canary had already failed in her own series and, as beloved as Oracle is to fans, she's a woman in a wheel chair, and it's hard to put her in an action/adventure comic. So we had two strikes against us, and nobody was as surprised as I was that it actually did so well."

As well as that first book did, though, Dixon wanted to punch up the miniseries to another level, so he added a couple more of DC's Bat-related females to the mix. "We added The Huntress and Catwoman," explains Dixon, "and they're all after a guy who's robbed a currency mint in Gotham. The Huntress has been used by the guy romantically, and with Black Canary, it's basically the same thing, although she's not as upset as The Huntress. Catwoman's after him because she was part of the big heist and didn't get her cut. And Oracle's the constant contact of Black Canary until that contact is broken, and then Oracle's only contact is with Catwoman. But she's forced into the situation to use them to help her rescue Black Canary."

With four monthly titles at DC, three of them Bat-related, Dixon was the perfect choice to take the reins in the **Birds of Prey** project, and the fact that sales have already been better than expected for the miniseries at this point only reiterates the potential for intelligently written female superheroes. DC has such confidence in the **Birds of Prey** series, in fact, they've asked Dixon to stay on the book once it shifts to its regular schedule. According to Dixon, "Following this miniseries, it will be a regular quarterly feature of 38 pages. I just finished writing the next one, which is actually a prequel to the **Man Hunt** miniseries. Black Canary breaks up a white slavery ring and runs into the man who supposedly is Bane's father."

Obviously, the **Birds of Prey** books will be working closely within the Batman continuity, but Dixon seems to enjoy his work on **Birds** a bit more than his usual Bat-fare. "I like this kind of book. It's a little different than **Batman**. The relationship between Black Canary and Oracle is fun because it's up and down. And the fact that they never see each other is fascinating. And in future issues, Oracle will really be in as much danger as Black Canary. Oracle's become more and more a part of the Batman universe. In fact, I'm doing a three-part Riddler story in **Detective** now, where she and Robin work out the riddles while Batman does all of the running around."

In addition to his work on the Bat-books, Dixon also writes **Green Arrow** for DC and has a number of specials and one-shots upcoming with a few other companies. He's still open for more in the future, though, and when asked about books he'd like a shot at, he's quick to mention, "I'd love to have a run on the **Fantastic Four**." After a short pause, Dixon laughingly adds, "And I'd like to write **Captain America**!"

Originally slated as the writer for the new **Cap** series, Dixon is happy with the story he wrote for the series and is looking forward to the day when he'll be able to use it, as his love for the character is undiminished.

In fact, even after 12 years in a business many writers have simply used as a means to move themselves to Hollywood, comics are still what Chuck Dixon loves. "Comics spoil you," Dixon admits. "I write a story, it's accepted, it's printed, there's a satisfaction in seeing it come out to people right away. I've had offers to write screenplays, but I make good money in comics. This is what I really like doing." ■

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HARRIS GOES FOR THE THROAT IN OCTOBER!

That's right, Harris is pulling out all the stops in celebration of the 25th anniversary of the original "Bad Girl" of comics (Vampirella, as if we needed to tell you.). To celebrate this monumental event in comics, Harris has put together some of the most talented writers and artists in the industry today to work on one book. All of this talent will join together in the **Vampirella 25th Anniversary Special**, a prestige format 48-page whopper of a comic, to be released in October.

Highlights include Mark Texeira lavishly reinterpreting Vampirella's very first story, "Vampirella of Draculon." Grant Morrison will collaborate with artists Michael Bair and Kevin Nowlan on a seductive tale between Vampirella and one of her most infamous nemesis of the Warren era— the Blood Red Queen of Hearts. Warren Ellis will join Amanda Conner and Jimmy Palmiotti in a tale where Vampirella relives some of the most horrific vampiric experiences imaginable. Finally, painter Ray Lago and James Robinson will tell of Vampirella's very first meeting with Dracula and the Cult of Chaos. There will even be additional art by Rudy D. Nebres and an introduction by Forrest J Ackerman.

But wait, that's not all! We've saved the best for last: the **Vampi 25th** will sport a painted cover by, you know him, you love him, Frank Frazetta!! How befitting to have the creator of the first Warren Vampirella cover paint the cover for this landmark edition.

Those of you who want more of Vampirella than just a comic book need not bust an artery; Harris is also releasing a statue to wrap your fist around. In celebration of Vampirella's 25th Anniversary, Harris Comics will be very proud to present the **Vampirella 25th Anniversary Statue**. Based on the new Frank Frazetta painting of Vampi, this 1/8th scale fully painted cold caste statue will be strictly limited to 5,000 copies. Each statue will be sculpted by Sean Nagle and specially packaged with a numbered seal.

Joins us one and all as we wish Vampirella, the original bad-girl of comics, a happy 25th Anniversary!■

the facts upfront

IN MEMORIAL

MIKE PAROBECK (1965-1996)

On Tuesday, July 2, artist Mike Parobeck died from complications resulting from diabetes. Perhaps best known for his pencil work on the DC Comics title **The Batman Adventures**, Parobeck also worked on **The Justice Society of America**, **El Diablo** (which he co created with Gerard Jones), and The **X-Men Adventures**, for Marvel Comics.

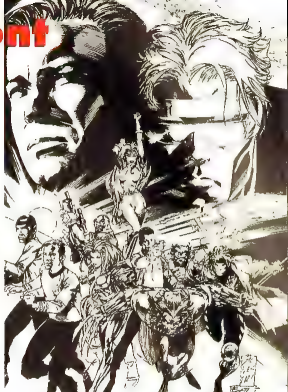
His former editor, Brian Augustyn, remembers Parobeck as both a tremendously gifted artist and a good friend, stating, "I met Mike when he was 20, and what he wanted to do more than anything else was draw comics. I think he really was happiest when he was drawing comics. At his best, he was fresh and dynamic and one of the best storytellers I've ever worked with. He was a close to we ever get to being a true natural at what he did. I miss him tremendously."

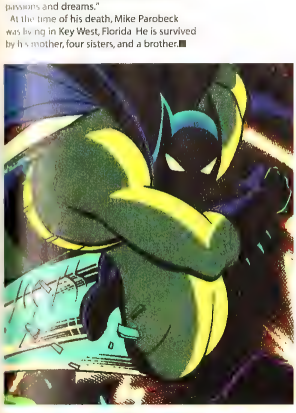
Scott Peterson, Mike's editor on **The Batman Adventures**, describes him as, "One of the sweetest, most caring people I've ever met in this business. Mike has an accessibility to his art. His storytelling was always immediately clear, yet often tremendously sophisticated. And his characters were living, breathing people with loves and hates and passions and dreams."

At the time of his death, Mike Parobeck was living in Key West, Florida. He is survived by his mother, four sisters, and a brother.■

• X-TREK • BECOMES • REALITY

In an unprecedented move, Paramount Pictures has allowed Marvel Comics to cross into the *Star Trek* universe. The result, **Star Trek/X-Men**, teams up Marvel's most popular characters, the X-Men, with *Star Trek*'s popular original series characters. These *Trek* characters have never appeared with another set of characters outside of their own universe. In the story, the X-Men set off in *Star Trek* space with their friends on the Enterprise. Fans of both series will get to see a special mutant show-down, as *Star Trek*'s first mutant, Gary Mitchell, goes up against the Marvel mutant squad. Out this month, this is certain to be the *Trek* comic event of the summer.■





Gemstone Publishing is proud to be a sponsor of Diamond Comic Distributor's **Comic Shop Locator Service**. By calling toll-free 1-(888)-Comic Book — that's 1-(888)-266-4226 — you can find the closest source for **Overstreet's FAN**, **Comic Book Marketplace**, the Overstreet Price Guides, IC Comics, and more. When you enter your zip code, the service gives you the addresses and phone numbers of comic book specialty shops in your area. It's the easiest way to find exactly what you're looking for, exactly where you want it.

Overstreet FAN

COMPANY NEWS

Compiled this month by Scott "Man On the Edgeworks of Sanity" Braden, Joe "Micronaut Madness" Rybandt (send some to him, please!), and Toph "Serious Sleep Deprivation" Woodward. Goodnight.

AC COMICS

Shipping in November is **Femforce** #99 in which Nightveil is teleported through space to fight at the side of a prince. Once there, though, will she ever want to leave? #99 is available in two formats, with the deluxe edition polybagged with **Secrets of the Femforce**, a special, limited edition ash can comic featuring a look at the earliest incarnations of **Femforce** characters from the '70s. • **Lash LaRue** #1 resolicits to ship in November, and it will include plenty of poster repros and photos in its pages. But there aren't many left in stock, so you'll want yours now.

A.D. VISION

All that stands between the people of Earth and their attackers is a World War II submarine refitted for the new millennia. Such is the situation in **Super Atragon 2**, to be released in November on laser disc. • Also in November is the release of **Ellcia**, where ancient swords and sorcery combine to tell a mesmerizing tale of good versus evil. This VHS release will be available in both the subtitled and dubbed formats.

ANTARCTIC PRESS

Beginning in October, Antarctic is proud to present Alex Robinson's **Box Office Poison**. The new series has been praised by a wide range of critics, including Dan Clowes, Terry LeBan, and Adrian Tomine. Judge for yourself when you find the 40-page first issue on shelves near you. • November is the shipping date for Antarctic's **Warrior Nun Areala** action figure, which will be exclusively available in comic shops, *not* toy stores or any other outlets. The figure, at five inches tall, will be on a card back and loaded with weapons. What's more, each case of figures will include a special variant edition at no extra cost

ARCHIE

Shipping early for the Christmas season is the first **Cartoon Network Holiday Special**, featuring stars from all of your favorite Hanna-Barbara cartoons. Look for Scooby Doo, Magilla Gorilla, The Jetsons, and more in November in full-color at a store near you. • Who is Trula Twist? In **Jughead** #89 you may just find out what the source is for all of Jughead's many years of problems. Gee, you think it might be that goofy hat he's always wearing?

BIG APPLE COMIC CON

Vincent Zurzolo Jr. and Michael Carbonaro have created what will certainly be one of the biggest Fall shows, the Big Apple Comic Con. Promising to bring the fun back into comic collecting with this show, the two collectors have scheduled the show for September 27-28 at the St. Paul the Apostle Church Auditorium, cite of their success this past Winter with what has been referred to as "the Church Con." Special guests are set to include Jim Steranko, Jim Shooter, Jimmy Palmiotti, Amanda Conner, and many more. For more information, call 718-459-1781 or 718-318-2423.

BIG ENTERTAINMENT

October is a big month at BIG, with part one of the I-Bots rebirth beginning in issue #7 of the series. With art by Pat Broderick, this three-part storyline will certainly be a great place for new readers to jump on board one of BIG's most popular series. • Also in October, look for **Leonard Nimoy's Primortals** #6, with art by Kirk Van Wormer. Soon to be released as a hardcover, this is one story you'll want to get in on now

BLACKOUT COMICS

On sale in October is **Hari Kari: Rebirth** #1, the dramatic story of Hari's abduction as told on the successful CD-ROM released earlier in 1996. As Blackout's flagship title, **Hari Kari** will be appearing in books throughout the rest of 1996 and well into next year, making this origin issue is the perfect starting point.

BONGO COMICS

From the Department of "Things That Make Us Happy" comes a new **Treehouse of Terror**. This year Peter Bagge and Bill Morrison will be telling us tales of horror using the Simpsons characters. Don't miss out, last year's was a blast! • The latest trade paperback collection will be available in October. **Simpsons Comics Strike Back** will be $10.95, 128 pages, and we have no idea what it will contain, 'cuz they didn't tell us!

BRAINSTORM COMICS

Again with the Vampires? Does no one listen to **FAN** Associate Editor Benn Ray? I mean just 'cuz we don't doesn't mean you shouldn't. Anyway, **Vampfire** is the latest of the un-dead to hit the stores. The brainchild of the beautiful and vivacious Fauve, Vampfire will be slinking her way to your comic shop in September.

BROADWAY COMICS

It's the beginning of the last day of the world. The good guys want to send us to Hell, and the bad guys want to save us. This scenario is what you'll face in October

upon the release of Broadway's **Knights on Broadway** #4, with art by Geof Isherwood and Paul Autio.

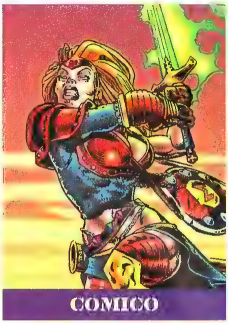
BYRON PREISS MULTIMEDIA

BPM and Boulevard Books have combined forces with Marvel to bring you novels based on Marvel superheroes for the first half on 1997. Titles will include **Generation X**, **Spider-Man & Iron Man**, and the **X-Men**, Marvel's most popular characters. What's more, BPM in conjunction with Simon & Schuster will present a series of young adult novels based on Marvel characters, also for release next year. This agreement also includes plans for interactive adventure stories, where the reader determines the ending of the book through a series of choices.

CALIBER COMICS

Caliber announces the formation of Tapestry Comics, an all-ages imprint that will feature titles that were either once self-published or published previously by other companies. Upcoming releases include **Explorers**, **Shades of Gray**, **Boondoggle**, **Patty Cake**, **The Hoon** and

Trollords. • Caliber's October release, **The Lost**, can only be described as Peter Pan with an attitude, so think happy



thoughts *or else!* • October also introduces **Gideon**, an intergalactic saga about a lone survivor seeking revenge against those that killed his people. Illustrated and computer colored by Mario Ruiz, Caliber promises that this will be a comic to watch.

CARTOON BOOKS

October is Bone month at Cartoon Books, with the release of the third Bone collection, **Bone Volume Three: Eyes of the Storm** in both hardcover and trade paperback, as well as an exclusive new poster, **The Hooded One: Eve of Battle!!**

CENTRAL PARK MEDIA

First, CPM Comics' new imprint, Bare Bear Press, took the comics industry by storm. Now, Bare Bear Press is setting their sights for the information highway when they take their first step into digital publishing. The web site, found at **http://www.cen-**

tralparkmedia.com, will feature previews of cover and internal pages, release schedules, and both ordering and customer service information. Tune in, turn on, and trip out!

CLAYPOOL COMICS

They're young, cool, and undead!! They're the Deadbeats, and this November, Claypool is releasing **New In Town**, the fearsome foursome's trade paperback that represents the first six issues of the much hailed series. Get it, before they get you!

COMICO

For centuries, the other-dimensional realm of Avalon has known peace. Now, Hell is literally breaking loose on Avalon, and it's up to the Elemental, Morningstar, to bring peace back to the realm... or die trying. It's magic and mayhem as you've never seen before when **Rebels of Avalon** #1 debuts this October.

CRUSADE

For those of you who can't get enough **Shi**, Billy Tucci is pulling out all the stops this October with **Shi: Kaidan**, a collection of Japanese ghost stories starring Shi, as well as many other Crusade characters. Featuring the talents of Stan Sakai and David Mack, this Halloween release should prove to be a real treat for longtime fans and new readers alike.

DC COMICS

This November, the Dark Knight really does return!! Celebrating the 10th anniversary of Frank Miller's landmark **The Dark Knight Returns**, DC's

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EVENT COMICS

throwing a party and you are personally invited!! Of the many goodies DC has planned, hardcore fans can look forward to a limited edition statue of Miller's Batman and Robin, as well as a new slipcase set that includes a signed and numbered hardcover edition, sketchbook, as well as the original script of the first issue. • The end of the Amalgam Age? Never!! This October, Ron Marz, Jackson Guice, and Joe Rubinstein present **DC/Marvel: All Access** 'Nuff said!! • Aqualad? Aqualad, who?! Garth, Aquaman's former sidekick, kicks butt and takes names this September as he steps out into his own book, **Tempest**, courtesy of writer/penciller Phil Jimenez. • In the works, with no release date yet planned, is a **Justice League/WildC.A.T.S** crossover with WildStorm. Although no names have yet been signed to the project, rumor has it the DC is trying to get new **Justice League** writer Grant Morrison to script.

EVENT COMICS

The crossover to end all crossovers!! Joe Quesada fans can keep an eye out for **Ash/Azrael**, a graphic novel that will star two of his most successful co-creations. Teaming up with longtime partner and Event Comics co-publisher Jimmy Palmiotti on the art, this fiery crossover will also feature comics veteran and **Azrael** scribe Denny O'Neil on scripts. • Dave Ross and Mike Baron are readying **Thrax**, an eight-issue limited series featuring a heavy-hitting super-enforcer who only takes on the toughest missions his trouble-shooting covert organization can offer! • Next summer, George Perez's long-awaited **Crimson Plague** will make its way to a comic shop near you. The last word in interactive comic books, Perez describes **Crimson Plague** as a "comic book with casting call." With **Crimson Plague**, Perez is casting the entire limited series on the likenesses of fans and friends alike. "Having the fans involved in the groundwork of a comic book, if nothing else, will sell (the book) well amongst their families," Perez laughed. • **FAN ALERT!!** Be on the look out for future Event projects by James Robinson, Mark Waid, Humberto Ramos, Tony Harris, as well as many others in '97!

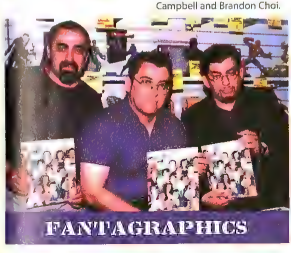
FANTAGRAPHICS

Recent Eisner winner Chris Ware presents issue #8 of his **Acme Novelty Library** in October. Picking up the acclaimed Jimmy Corrigan storyline from issues #5 and #6, this is sure to delight fans of all ages as Jimmy Corrigan is run over by a truck. As if the Eisner wasn't enough, look, they've got violence too! • **Hate** #25 hits the stands on October as well, with Peter Bagge bringing us still more sad, pathetic characters to feel superior to. Or try to, anyway. Most of the time we end up relating to the losers. And that's the charm, isn't it? • Shipping direct from the vast Fantagraphics warehouse in October are a bunch of Peter

...reoffers. For everyone who wants more of the guy who brought you Vertigo's **The System**, Fantagraphics offers the **Bleeding Heart** 5-Pack, **Only a Matter of Life and Death**, **New York, New York**, and **Stripped**. If you buy one, you know you'll want them all. In May, the Hernandez Brothers closed out their run of **Love and Rockets** with a small bash at the Golden Apple comic store in Los Angeles. Jaime and Gilbert were joined by the normally publicity-shy Mario for the event, which also included looks at their next projects. No casualties were reported.

GRAPHITTI DESIGNS

In addition to the biggest, coolest statue yet (the Red Dragon from **Bone** for those of you not in the know), Chaos! fans will soon be able to get closer to Lady Death and the crew in ways undreamed of. That's right, share a beer with Lady Death in the **Lady Death Glass Mug** (for only $7.95)! And just so you don't ruin that nice table with water rings, put that mug on a coaster from the **Chaos! Comics Drink Coaster Set** (a set of 12 for only $5.95)! Drink 'em if you got 'em! • To celebrate the 15th Anniversary of one of the coolest, best looking series out there, Graphitti will be producing a beautiful Nexus print. The print will be signed by Nexus creators Steve Rude and Mike Baron, and it'll set you back $35.95.



GROUND ZERO COMICS

Aetos, the Eagle creator Dan Parsons brings his next creation to Ground Zero Comics! **Harpy** takes flight this October as Parsons tells the tale of an artificially created creature and her struggle to remain free from the dark forces that want to control her. "This is a very exciting time in comic book history and it's a very exciting time for Ground Zero," Publisher and **Widow** creator Mike Wolfer said.

IMAGE

•EXTREME STUDIOS/MAXIMUM PRESS

Two of image's best-loved women battle it out in **Darkchylde/Glory** in October. Billed as the Halloween event at Image, this is one you won't want to miss. • Also from the House of Liefeld in October is the Terry Moore-penned **Lady Supreme** #4, in which our heroine discovers the joys and hardships of average working women. Art is, of course, by Deodato Studios, and you can bet it will look sharp. • And who could pass up **Power Rangers Zeo/Youngblood** #1? Releasing in October, this is the book where the #1-rated kids super-team meet Extreme's #1 super-team. And Rob Liefeld himself contributed to the story. At heart, we always knew he was a Power Rangers fan.

•WILDSTORM STUDIOS

Scheduled to be released sometime in mid-December is **Batman/Gen 13**, a 2 issue comic format crossover. The usual **Gen 13** team will be handling the chores, J. Scott Campbell and Brandon Choi.

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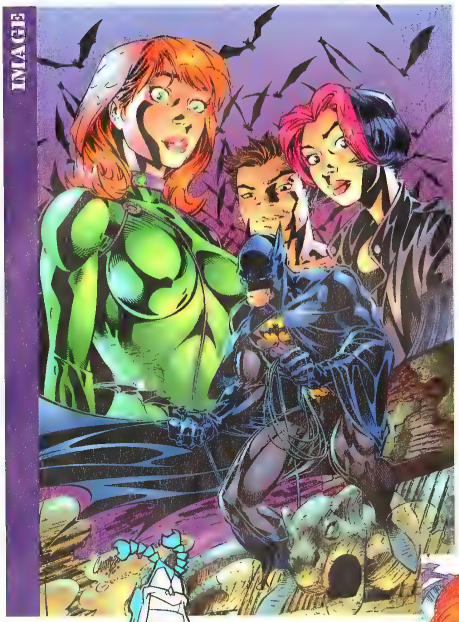

IMMORTELLE STUDIOS

Hey listen up, we're quoting here! "We're about to give guns, guts, and glory a whole new meaning!" Now that's not us talking, that's Immortelle spouting those brave words about the November release of the **Cynder/Hellina Special** #1. Immortelle also promises that Cynder may not survive this cataclysmic meeting.

INVERSE INK

The Tick comes to CD-ROM! In a deal with Fox Kids, Inverse Ink will be producing low cost ($9.99) CD-ROMs based on popular Fox shows. Other than **The Tick**, **Eek!Stravaganza**, **Life With Louie**, and **Bobby's World** will all get the digital treatment. All titles are planned to ship in October. Spoon!

KITCHEN SINK PRESS

The Crow: City of Angels promises to be one of the biggest hits of the summer, but to get the full experience, make sure you pick up **The Crow: City of Angels, A Diary of the Film.** Writer Jeff Conner and photographer Robert Zuckerman give you all the inside dirt on the making of the new film.

LIGHTNING ENTERTAINMENT

Hey, wait a minute, did they change their name? Didn't they used to just be Lightning Comics? This whole name change thing has gotten way out of control. Anyway, Paul Abrams is the guy who has been drawing Hellina for years. Lightning is putting together some of his finest work in **The Art of Paul Abrams**, beginning in November. And yes, it's there will be both Numbered and Platinum Editions. • Also in November, John Cleary will be bringing us **The Four Kunoichi: Blood Lust** #1. And yes kids, there will be Limited Platinum and Nude Editions *and* a Platinum Nude Edition. Oh my.

MARVEL ENTERTAINMENT

In early July, Marvel Entertainment Group and Planet Hollywood International announced an agreement that gave them exclusive use over a restaurant space in downtown London for a new Marvel Mania comic book themed establishment. Set to open in 1997, the eatery is the first of five planned over the next two years, including a restaurant in the Universal Studios theme park in Los Angeles, CA.

NBM PUBLISHING

An alternate world satire of the grand promise of modern American pop-culture, **The New Frontier** debuts in October. By Michael Cherkas and John Sabljic, this is a story filled with humor, suspense, and plenty of unexpected twists. • **Suburban Nightmares**, Volume 2 also debuts in October and has been described as the place where *Leave It to Beaver* meets the *Twilight Zone*. This volume includes three stories of childhood anxiety and fear in the trade paperback format.

POWDER MONKEY PRODUCTIONS

While you're sitting around the house in your underwear waiting for the release of

GEMSTONE PUBLISHING

ON SALE IN SEPTEMBER

FRONTLINE COMBAT #6 "War of 1812!" with art by Wally Wood (creator of the T.H.U.N.D.E.R. Agents) tells the story of our second war with England from the viewpoint of a Native American allied with the British. Also from the June, 1952 issue, "A Platoon!" with art by John Severin and Bill Elder, and "Bellyrobber!" with art by Jack Davis. Edited, written, and cover art by Harvey Kurtzman.
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up with. This new interpretation of the characters should be on any Superman fan's list

SEVERE REALITY PRODUCTIONS

What's with all the name changes goin' on around here? The people that bring you **Taoland** have changed their name from Sumitek to the aforementioned Severe Reality Productions. That's all, go about your business.

SIRIUS ENTERTAINMENT

Not enough Linsner in your diet? How about **Dawn**? Well get ready to get phat on this, **Crypt of Dawn** will be debuting in October and it promises to meet even the highest of expectations. Each issue of this anthology will feature a Linsner cover with stories by Linsner, The Fillbach Bros., and the head honcho of Sirius himself, Robb Horan* • Here's all you need to know about **Poison Elves** #17, "Cops show up. Insanity ensues."

SLAVE LABOR GRAPHICS

Out in October is **Slacker Comics** #11. It's time to feel the rage once again as our nation's surliest youth attempts to topple the airwaves in this issue. Doug Slack is at his ranting best as he dissects counter culture. • In November, it's **Kid Blastoff** (again), as this popular fan favorite is relisted. This comic collects Evan Dorkin's and Sarah Dyer's **Kid Blastoff** stories that originally appeared in **Disney Adventures** magazine all in one volume

TOP COW

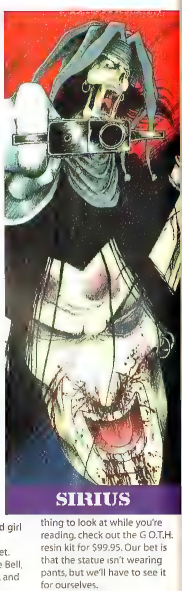
Top Cow announced recently that it will launch its own trading card imprint, beginning with a trading card set of its tremendously popular Witchblade character. Top Cow Trading Cards will ship the new set this Fall.

TOPPS COMICS

Lady Rawhide is back! October will bring the whip-crackin' Old West bad girl back to fans' hands as she heads back from the sunset. Look for a cover from Julie Bell, story from Don McGregor, and art from Esteban Maroto.

VEROTIK

Oh yeah, oh yeah! **The Wing Bird Portfolio** will be available in October for a measly $19.95. It's for Adults Only, so make sure you get those fake ID's ready! • Also in October, the collected **G.O.T.H.** will be available for the low introductory price of $9.95. • And for something to look at while you're reading, check out the G.O.T.H. resin kit for $99.95. Our bet is that the statue isn't wearing pants, but we'll have to see it for ourselves.



PRIMA PUBLISHING

Just in time for the new television season, Prima Publishing will be releasing **Lois & Clark: A Superman Novel** to book stores everywhere. It's a fresh take on the famous couple that's had writers buzzing at the DC offices for months, and public demand for more and more material from the television show has been hard to keep

Europa & The Pirate Twins, chew on this! The Powder Monkey you knew is no more! With the name change also comes Powder Monkey Designs, whose specialty will be "tees, caps, skate decks, and accessories." • Also, with the release of **Europa** in October, a retailer incentive program has been added to the book. For every 20 copies ordered, one alternate featuring the "trade marked Mangaijin style" will be available. So get up off the couch and reserve your copy today!

WARP GRAPHICS

Shipping in November, it's the long-awaited **Elfquest Wolfrider Special** featuring a cover by Wendy Pini. Destined to become a collector's item, this special issue will give readers a look at what will make up some of the upcoming **Elfquest** movie, set for release in Summer 1998, to coincide with **Elfquest**'s 20th anniversary. • Wendy Pini also contributes cover art to **Elfquest** #7, with a brand new story and continuations of many previous story arcs. Out in November, this 64-page black and white book features stories by writers too numerous to mention.

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*Each month in **FAN**, we give the industry's top (and most vocal) creators a chance to speak out about whatever they feel needs to be discussed. Each month, we give a different creator their very own...*

TRAVELING SOAPBOX

DUCK, DUCK, GOOSE

by Jeph Loeb

Is it me? Am I the only one out there who doesn't understand a word of what Neil Gaiman is writing about? Am I the only guy left on the planet who wishes that Frank Miller would stop tearing off people's groins and take another stab at super heroes? And what the hell is **Preacher** about anyway and why is it on so many top ten lists?

"Oh, God," you're thinking, "not another zealot who wants to do away with the alternative marketplace." On the contrary, I'm all for an alternative marketplace. I even admit that there is a reason why we should publish a book where the lead character has breasts the size of the Hindenburg and who appar ently has something to do with Satan.

But, why is it that we have to do this at the expense of what we built our business on? Why is it that those of us who still love guys running around in their pajamas with capes on have been sent to the back of the classroom for being....what? Immature? Ignorant? How about, "Stupid?"

It is the problem of working in an art form that is by nature considered to be juvenile; whose target audience is 14 year-old adolescent males; and continues to make the majority of its money on lunch boxes and toys. But, when we've become a readership that hides our copies of **The Uncanny X-Men** the way I used to keep **Playboy** magazine under the bed, something has gone terribly wrong.

You see, comics to me are magic. When I open those pages I'm ten years-old again with a cream cheese and jelly sandwich, chips, a slice of salami and a pickle on a plate on the floor of my bedroom with the door locked so my sisters can't bother me.

I cried the day Gwen Stacy died. I even got misty when Crystal had to go back to the Great Refuge and left Johnny. And there still hasn't been a better last line in comics than "A man without hope...is a man without fear."

So, somebody explain to me how **The X-Men**, **Batman**, **Spider-Man**, and **Superman** constantly dominate the top twenty books in sales—but when it comes around time for The Eisners or The Harveys or whatever the heck they're giving away this month, we embrace Huey, Dewey, and Louie while we consistently ignore the amazing work of John Romita, Jr., Joe Madureira, Kelley Jones, Adam Pollina, Ian Churchill and Tim Sale? To say nothing of a few guys named Todd, Jim, and Rob?

Why is it that we can heap kudos on Chris Bachalo for his work on **Shade** and **Death**, but the moment his stuff appears in **Generation X**—maybe the best looking book out there—he goe virtually ignored?

So Neil and Garth are geniuses? Then, why do so many of us rea Scott Lobdell's **Uncanny X-Men** and have a ball with Waid and Ramos on **Impulse**, *but won't recognize their work as anything other than 'all in color for a dime'—sorry, a dollar ninety-five.*

I was given this soapbox to stand on and make a point and the point is this: Just because something is commercial doesn't mean it's bad or badly done for that matter. And just because a book is described as "artistic obfuscations, puzzled paradoxes, and classically grainy inks" doesn't make it GOOD either.

Yes, we have grown as an industry. Yes, I'm glad that Frank Miller has been able to cast off the shackles of Marveldom (as he describes it) and produce what he feels is work that is closest to his heart. (Yikes, don't go there!) Yes, without a **Stray Bullets** or a **Strangers in Paradise** the world would be a little less bright.

But that doesn't mean we still can't enjoy **Savage Dragon**, and every now and then give some artistic merit (i.e. awards) to the people who work their asses off, month in and month out, on those books that also come from the heart—they just happen to be hearts that have bats and stars and spiders and "X's" over them

So, the next time you're in a comic book store and you're being brow-beaten for picking up **Cable** instead of **Hate** (which I like, by the way), stand tall, and ask your accuser—when was the last time he or she read the good stuff?

"The stuff dreams are made of."

Hey, that's a pretty good line to end a story with. Maybe I can use it in the next issue of **X-Force**... ■

*Jeph Loeb has a great deal of fun writing **Captain America**, **Cable**, and **X-Force** for Marvel as well as the upcoming **Batman: The Long Halloween** series for DC.*

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THE BATTLE BEGINS IN SEPTEMBER
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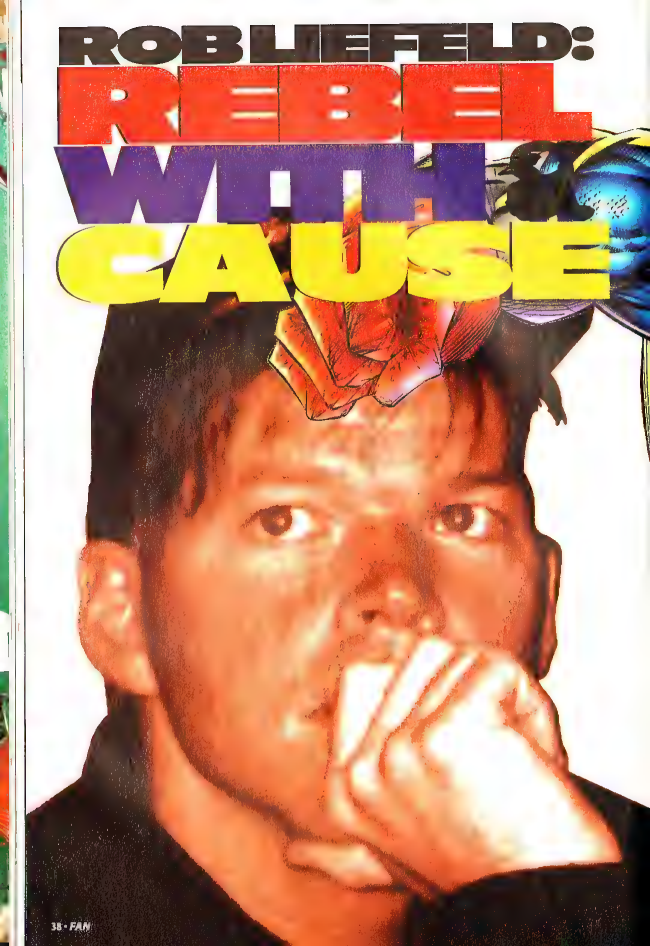
ROB LIEFELD: REBEL WITH A CAUSE



Throughout his ten year career in comics, Rob Liefeld has been a lightning rod for controversy. Breaking away from Marvel, Liefeld and six of his compatriots banded together to form the groundbreaking Image Comics imprint. Now, four years later, Liefeld and Jim Lee have entered into an agreement to once again work for Marvel. This move has sent shock waves throughout the industry and has once again put the burden of proof in Liefeld's lap. Never one to back down from a challenge, Liefeld has given **FAN** the details behind the move, his thoughts about the industry's perception of himself, and his plans for the immediate future. While he may prove to be excitable from time to time, there's no denying the passion for the comic book medium still burns white hot inside his heart.

by Rob Samsel

FAN: How has the Marvel deal been for you personally so far?

Rob Liefeld: Everything has gone exactly as I had predicted. When we decided to set upon this course, I told the people in my studio that when this gets announced, there are people who are going to be loud, angry and upset. I also said that the people who support this move are going to support us as they always have, by showing up and buying the books.

Being prepared for the industry reaction was a complete plus for us. After working in this business as long as I have, you get used to hearing rumors about yourself, and you have to learn to be ready for them.

There's nothing I've been as excited about since breaking into comics as this. The project, now called "Heroes Reborn," so far has been an awesome experience artistically and creatively, and being prepared for the negative reaction has really let me and the people I work with stare the challenge in the face. I have every belief that when the stare down is over, we'll come out on top and win people over.

I thrive on being the underdog, and I always have. For whatever reason, when people think that something we do is going to be awesome, we generally fall flat on our face. We don't know how to handle that kind of positive reaction. On the other hand, when people say something we do is going to suck, that's when we shine. It's been a blast working on the Marvel characters so far. I just hope that at the end of the day people will find the books as entertaining as I have. We know there's a lot riding on this project, so there's a lot of nail biting going on, but I have yet to lose my enthusiasm for this project, even though it took most of 1995 to negotiate. I just wanted the deal to get signed so that I could go to work on it, the wait was killing me.

There's been some negative backlash from John Byrne and Frank Miller already, what's your reaction to their thoughts?

Let's hope you've got a lot of tape (laughter)! John Byrne has always been obsessed with the success that Image has had; he has always been venomous towards us. It always pained me that he felt this way, but I've always been blessed with a good sense of humor, so I just think he's a funny guy. I've never stopped liking his work, so it's funny to me that I've always remained a fan his, even though he can't stand me. You grow up idolizing somebody, and when you finally get to meet them, they insult you. It bothered me for a few seconds, but the way he presents it to me I've always found rather humorous. I find him very entertaining. He's said so many crazy things throughout the course of his career that I just can't take him seriously.

Frank on the other hand, I again have a tremendous amount of respect for; I was always intimidated by Frank. I wanted to work with him, and I approached both him and John at different points to do just that. I began talking to Frank, and we got to know each better, which culminated in him doing the cover to **Prophet** #2 for us, which was an amazing piece. We both had a respect and love for Jack Kirby, and we would talk to each other about get ting together to do things that are positive for the industry. But now Frank says that Jim and I ran back to Marvel, and I take exception to that. Everyone has their slant on what's going on, but I'm actually living it so I know the real story.

The fact that Frank came out so strongly against us really confused me, because I don't see where it threatens him, unless he just wants to see the demise of Marvel Comics. There are things that he's said that would lead one to believe that was the case. The fact that Jim and I are doing something positive for Marvel seems to piss him off. He refers to Marvel Comics as the Titanic, and that's not the case. These books aren't sinking, it's just that every company goes through a tough period. Marvel is way too financed to just jump the ship. They'll find good people and get good projects, regardless of whether it's comics or cartoons, or whatever.

No one went running back to Marvel for cash. I heard stories that Marvel was refinancing Jim and I and that isn't true. Before I left Marvel, I asked Bob Harras if I could work on **Captain America** and the **Avengers**; I was always bouncing ideas off him, so he knew that passion was always there.

My excitement for this project came about because of the characters involved: **Captain America** and the **Avengers**. These are the books I first fell in love with. I made it really clear that if it involved the X-books that I wasn't interested, my interest stems from doing these classic characters.

I kept telling Frank that someday he and I would work together. He did the **Martha Washington Special**, and in the back was this

"...so for all those whiners out there like John Byrne and Frank Miller, shut your trap. Just shut up!"

beautiful story about Captain Kurtz with a lot of different messages in it. It was a beautiful tribute to Jack Kirby, Captain Kurtz was Jack Kirby as Captain America, and I was really moved by the story. It was just awesome! I called Frank and talked to him about doing a **Captain Kurtz Special**; it could be a joint Legend/Image thing, I didn't care who published it. I'd forego my paycheck, and Frank would forego his, and we'd give the money to the Kirbys. I can never give back to Jack what he didn't get from the respective companies he worked for, but I can try to give back the enjoyment he gave me. I was fortunate enough to go to his house a few times, and it was just a magical experience. One night the talking went on so late that his wife Roz told him he had to go to bed, and he said, "I don't wanna go to bed! I wanna keep tellin' my stories!" I felt like I was at the feet of God, just drinking in Jack Kirby. I thought we could do with **Captain Kurtz** what we did with **Phantom Force**; do the work for free and give the Kirbys all the profits. I never heard back from Frank, but I'd still do the **Captain Kurtz** thing in a second. I understand how busy Frank is. My motivation is not about money, my motivation is not to work for Marvel Comics again. I just don't understand why as much as I possibly can to raise the rates, so that creators get paid more. I've always stood for creator's rights, and the fact that I'm working for Marvel is no different than Frank knocking out a **Batman** cover. Everyone's criticism of this is just riddled with hypocrisy, and partly, I believe jealousy.

So far though, no one's said anything to really anger me, and I don't think they could. These books are going to live and die by how good they are, and we're doing the best we can. When they come out, we'll know if what we've done has worked. I don't care what the orders are. They can order ten copies, they can order five million copies. It comes down to whether or not, on the day those books ship, are you going to need more?

I've been trained, after seeing my print run numbers at Extreme, to think of sell-through for the retailers. That's why I put more than one cover on some books, they give people more incentive to pay attention to a particular project. I don't want to sell multiple copies to the same person, that's not the idea. Maybe if they don't like one cover on the book, they'll like a different one. I concentrate on the sell-through, I don't want copies sitting on a shelf.

it bothers so many people. My heart was really into doing **Captain Kurtz**, so it only made sense that when **Captain America** became available, I was like, "You mean I get to play with the real thing?"

I was just so enthusiastic about it, this project is not just about selling comics. I have a studio that I worked damned hard to set up, and I'm not running back to Marvel. I take exception when people take shots at me, because while I can't do everything, I've done as much for young talent as I possibly can. I've done

We're not jumping on board the Titanic, and we're not by any means running back to Marvel. I will continue to expand Extreme and Maximum Press; **Captain America** and the **Avengers** just became part of our overall agenda. Everyone here, myself included, is really excited by the projects. Jim and I weren't at Marvel very long, I was only there like four years, working in the X-offices and on one **Spider-Man** project. I didn't grow up loving the **X-Men**. I grew up loving the **Avengers** and the **Fantastic Four**, and now I have my chance to work on them. John and Frank had their chance to work on these characters. There's something very attractive and seductive about getting to work on fifty year old icons. We (Jim and myself) didn't short change ourselves in the process.

Did you offer Waid and Garney the chance to stay on Cap?

I had heard about Marvel hiring them just prior to our signing the deal, and I've loved their run on the book. If anyone out there thinks their run was just balls to the wall, I'm there with ya. Mark was offered to stay on, because it was the right thing to do by the fans who were, like me, being entertained by the book. I never got to speak to Ron personally, but my editors spoke to him, and because I was drawing the book, it wasn't possible for him to draw the book full-time. Mark mulled it over, and there was a period where it looked like it might have happened, but it didn't. I let Mark know it was his job to turn down. I offered to better the deal he had with Marvel, but I think he was just offended by "Unfinished Business" to begin with, so he decided not to take the offer.

It was very wise for Marvel to wrap Ron up with a contract, because he's at a really good point in his career, and **Silver Surfer** is a great move for him. They both (Waid and Garney) were offered the chance to interact with **Captain America** again, and I knew the fans would be jazzed to have them work on the book again. Both guys were reached, and it's unfortunate that something couldn't be worked out. I can say that if you were enjoying what Mark and Ron were doing, then you'll enjoy what we're doing. The stories are slightly different but have very much the same flavor.

If you're going into this with a prejudice that this is going to suck, that's too bad; you're going to miss out and you'll have to join us somewhere in the middle of the run. I am more confident about the project than anything else I've ever done; I can't wait to get it out to the fans and see what they think. I'm paying more attention to tiny details on this project than on any thing I've ever done. I'm having the time of my life on this book. I'd like to do the entire first year's run on this book, because I haven't had a body of work out like that since **X-Force**. I've learned a lot in my ten years of comics, and I'm trying to apply all

of it to this project.

What's up with the Avengers?

I'm trying to find the time to pencil some of that as well. I would like to do maybe eight issues of **Cap** and six of the **Avengers**. My old pal Jim Valentino, who has the same passion for the old sixties and seventies **Avengers** stuff that I do, will be writing the book. Jim's **Avengers** plots are awesome. Stories are the best when they start to write themselves, and both series have already started to do just that. People are going to look at Jim in a whole new light as writer with the **Avengers**, because he can write with the best of them. This is a great opportunity to find out how good Jim's writing is for the first time. The art on the **Avengers** is going to be handled by Chap Yaep and Roger Cruz. If you saw the **Badrock/Wolverine** book, you saw how good Chap is. I've always been excited by his work, and I'm proud that I've been his only publisher to date. He's only 22 and he's blowing my mind with how good he's getting, not only with his detailed pencils but with his storytelling as well.

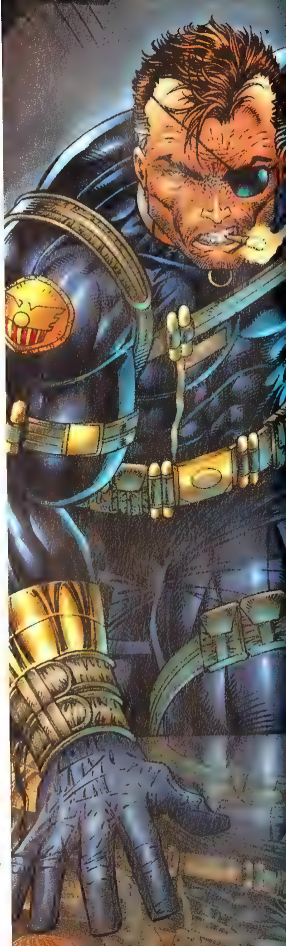
The **Avengers** is the book that needs to become cool again, and I want them to once again become Earth's Mightiest Mortals. I want to bring the Avengers back to their former glory. For a lot of people, "Heroes Reborn" will be the first time that they'll be interacting with the Avengers, and that's tough for a lot of the old time fans to fathom. We're going to be bringing these characters to a new readership, and we want these fans to care about these characters as much as we did when we were kids.

The thing that appeals to me the most about these books is that it's the return of the hero. I can't think of a hero bigger than Captain America, he's bigger than Batman, he's bigger than Superman; he's Captain **AMERICA**. This is a guy who doesn't get paid to do what he does, he fights the good fight for you and me for a reason. He's doing it because it's the right thing to do. I've published books about characters who get paid to be heroes, driven by personal vendettas or vengeance. But with Cap, he's the purest of the heroes, and there's an epic sense of nobility about the character. These characters are heroes, and it was getting disturbing to me that these comics were getting away from what I liked about them as a kid.

I was doing too many "R-rated" books in an industry that should have more "PG" and "G-rated" books. We get criticized for some of the swimsuit issues we do, and rightfully so, because some of the stuff is over the line. Another one of my reasons for going to **Cap** was to get away from all the T & A in comics. I want to wrap myself up in a noble, patriotic character like Cap. I want people to get into this and help build awareness of heroes. The industry has gotten away from that. Hell, even **Superman** and **Batman** sales have slipped. The fans I talk to at shows always ask when I'm going back to **X-Force** or the **New Mutants**. But to me, they weren't icon characters, and it's important to keep those icon characters strong.

It's important if books like **Youngblood** are going to succeed, their models like the **Avengers**, the **Fantastic Four** have to succeed. Was **Youngblood** influenced by the **Avengers**? Damn skippy it was! I'm not afraid to admit that, and I never have been. I couldn't do the **Avengers**, so I did **Youngblood**. We need to keep the models that came before today's heroes strong. I'm glad that Mark and Ron fixed up **Cap**, because make no bones about it, before they took him over, he was in sad shape. I just hope we can build on that and give **Cap** even more awareness. My interest right now isn't in vigilante characters. T & A has its place in the industry, so maybe I'm barking up the wrong tree wanting to restore some nobility to today's superheroes, so if I fall flat on my face you can all stand up and laugh at me.

The bottom line is, I'm going to give this my best shot. I really want to see the advent of the hero return. We are a country that is committing terrorist acts against itself, and we've forgotten what a hero is. I know I'm not going to change the world, but I want to do my little part. I want to glorify heroes and take some of the attention away from the selfish vigilante mentality that's overcome our country, and that extends to comics as well. Hopefully "Heroes Reborn" will go deeper than just comics. I know that most fans who I've talked with would probably rather see me back on **X-Force** than anything else, just as there are fans, like myself, who would rather see Frank Miller do a sequel to **Dark Knight** more than anything else, but that doesn't take away any of my love about **Sin City**. That's probably what screws things up for people



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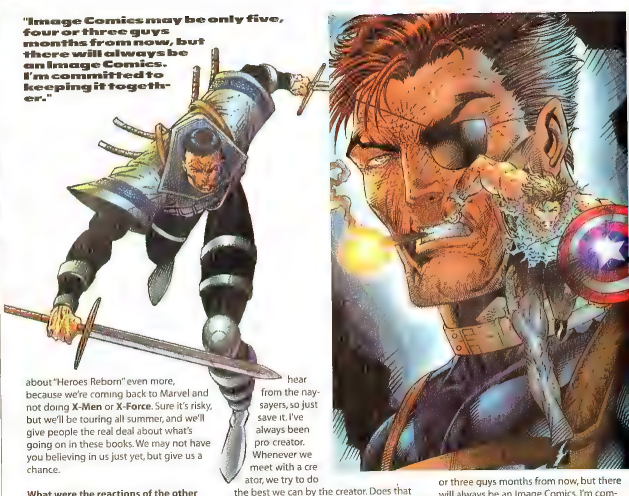
"Image Comics may be only five, four or three guys months from now, but there will always be an Image Comics. I'm committed to keeping it together."



about "Heroes Reborn" even more, because we're coming back to Marvel and not doing **X-Men** or **X-Force**. Sure it's risky, but we'll be touring all summer, and we'll give people the real deal about what's going on in these books. We may not have you believing in us just yet, but give us a chance.

What were the reactions of the other Image partners to the deal?

They all had their shots at this project. Todd [McFarlane], Erik [Larsen], Marc [Silvestri], and Jim [Valentino] were all adamant, they wanted no part of it. Jim [Lee] and I said, "Hey this sounds cool!"

Todd is **Spawn**, he's only going to do **Spawn**. He was no surprise to me. He doesn't want to detour one iota from **Spawn**, and I respect him for it. We tried to cut people in for deals on crossovers, and they wanted no part of it. Jim and I spent a year negotiating this thing, and we flew to New York, and the Marvel guys came out here [California] for meetings. I don't know if I should be mentioning this, but the hell with it. Part of our deal is that Marvel took care of Jack's [Kirby] family. I'm not going in to specifics, but the bottom line is that Jack's family got taken care of. We were adamant about that. We told them to give Jack his due, or we don't come on board. We told them that they need to take care of the guy that thought up their entire universe; so for all those whiners out there like John Byrne and Frank Miller, shut your trap. Just shut up! We've gone out of our way to take care of the people who needed to be taken care of.

Stan [Lee] talked to us for a long time before we did the deal, and he gave us his blessings. I really don't even want to even hear from the nay-sayers, so just save it. I've always been pro-creator. Whenever we meet with a creator, we try to do the best we can by the creator. Does that mean we haven't had problems on a business level with some creators? Of course it doesn't. That's not what this is about. The back of Chap Yaep's Dutch toy says copyright Chap Yaep, not copyright Rob Liefeld. The trademark is shared on **Crypt** between Stephen Platt and myself because that is the way it should be. It's something so simple to do for a creator, but why don't other companies do it? Because their lawyers tell them not to. Hey, my lawyers tell me not to give these people credit too, they ask me if I'm crazy. I tell them that it's fundamentally wrong to treat talent like that. So for those people who think they can look me in the eye and question the things I've done, come and talk to me when you've done the things for this industry that I've done. Until then, get outta my way. The Marvel deal fits right in with this. Jack and his estate were taken care of. It's nobody's business about the details behind what was done, but it was taken care of, bottom line.

How is Image, as a company, holding together?

Image is very dysfunctional. I'll be the first to admit it. But we're not breaking up. My studio is very important to me, but that Image "I" is even more damned important to me. Image Comics may be only five, four or three guys months from now, but there will always be an Image Comics. I'm committed to keeping it together.

This kid came to me in Oakland and said that I was a sellout for going back to Marvel. Well let me tell you my idea of what Image is about, from the guy who came up with the damn idea of this and the company name. I can't take total credit for Image, but was I right there from the beginning? Hell yes I was! Image Comics is being able to take control over my own destiny; and to have as many choices as I possibly can. I have given up nothing to do this deal with Marvel. It's just part of the whole agenda. I still get in on plotting sessions, doing layouts, and drawing covers. I'm still very involved in my company. I told the kid in Oakland that Image was never anti-Marvel, in fact I thanked the company for giving me the chance to grow as a creator. Image has given hundreds of people the opportunity to achieve that same growth; so when I hear that someone is embarrassed to stand by us, it's ridiculous. I'd be more embarrassed if I created a Legend imprint, and I failed so miserably at doing it, I went running back to DC for full-time work. Image is about controlling my destiny, and the opportunity to work on such top-notch projects as **Cap** and the **Avengers** just speaks to our success. If anything we've only succeeded more so. And

us. **Avengelyne** is called my T & A book by a lot of people, and that's kinda funny to me, because my "Bad Girl" has had a big pregnant belly on the cover for the last two months. There's been no T & A, and the book is selling more copies than ever before. You wanna know why? Because it's a damn good book, and a damn good read. Robert Napton and I have **Avengelyne** mapped out for the next ten years, but I wouldn't be able to do it without him and John (series artist Stinsman). It's a book that every one at the studios is immensely proud of. We have some special guest artists coming on the book in the future that the fans are going to be totally juiced about.

Youngblood is a book that is just rockin' lately. It's a book that people are going to come to realize as a great team book that they've been missing out on. It's one of, if not the, best team books on the market. The last several issues, with Eric Stephenson and Roger Cruz, really remind of what I liked about comics as a kid. Roger Cruz is really coming into his own, and every page he hands in just gets better and better.

Mike Deodato has handed down the reins on **Glory** to his protégé, Ed Benes, and Jo Duffy is doing a great job. Jo has found her niche on the book; it has a little off beat weirdness that I really like a lot.

Maximum Press has a new project out now called **Darkchylde**. It was a project pitched to me by the creator, Randy Queen, and it's just beautiful. We're setting up a small line of books called **The Dark Side**. Those four books will have the darker elements to them, and they'll encompass books like **Avengelyne** and **Darkchylde**; and they'll have adult themes, with spiritual warfare and magic. We look at it as our Vertigo line of books. There's a new book coming out called **Priest**, that I was always too afraid to do; it's getting all of the angst out my upbringing as the son of a Baptist minister. **Priest** is really cool, and, without giving away too much of the story, I'll say it's very different from what we've done in the past, much like **Avengelyne** was very different when we first put it out. We had a book out last year called **Knightmare**, and while it was a great book, the whole superhero vigilante thing is over. That was the public's interest ten years ago, but it doesn't play now. Knightmare is too strong of a character, so we're bringing him back in the pages of **Avengelyne** as this completely mystical character, somewhere between Dr. Strange and Batman. We've really taken the character into a new realm, and a new direction, so it's a big risk for us. The people have responded to **Avengelyne**, and the buzz on **Darkchylde** is huge, and I'm very excited about **The Dark Side** as well as every other thing we're doing.

We have a storyline starting in **Prophet** soon that's going to give that character more attention than ever before. Alan Moore has been given complete control on **Supreme**. Everybody here at the studio loves his stuff, and while people have been saying that his Image writing isn't as exciting as his other stuff, you're going to see how exciting a writer he is with **Supreme**. He's going to do everything with **Supreme** that he couldn't do with **Superman**. **Supreme** is going to continue to be our longest running title. The **Supreme** line of books is just smokin' right now. **Kid Supreme** by Dan Fraga is one of the better teen books out there, and I'd put it on par with an **Impulse** or other books like that. Dan has found his niche on **Kid Supreme**.

Stand or fall, fail or succeed, Extreme and Maximum Press are largely my vision. You're never going to take me out of what's going on at Extreme, I own the place (laughter)! We love what we do here, and we're excited about everything that's going on right now.

Concerning **Cap** and the **Avengers**, I just can't wait for the books to get out there. There is such a vibe out there that wants us to fail, but I consider those people the vocal minority. They are the few who are scared of these books succeeding, the thought actually terrifies them. I don't need the validation of the older guys in this industry. I know I'll treat the generation of creators that follow me better than the one that preceded me treated me. I already have. Some of these people take themselves too seriously. I don't know what was in the water back in the seventies and early eighties. Whether you like my work or not, I have a track record of success, and this is the biggest project I've ever attached my name to. It's been a blast so far, and the readers will have a blast once things get rolling. It's an exciting time for comics right now. Period. There are no rules, it's balls to the wall, just go out there, do your best work, and make it happen.

What do you say to those people who want to say that at Image we're running sweat shops. I'd dare you to find a sweat shop with as much artistic freedom and respect for creators as Extreme. Extreme pays some of the best page rates in the business. We respect our people. Don't disrespect us by calling our studios sweat shops.

What other things at Extreme have you really excited right now?

I'm personally involved in every issue of **Avengelyne**. I have a passion for the story and character that you can't imagine. I was telling Todd about how I've always wanted to do a story about a tour of duty with angels. It had to do with both angels and demons having these thousand year tours of duties, and how they fought these epic battles, just behind-the-scenes spiritual warfare at its best. That idea turned out to be **Avengelyne**, with the character personified by Cathy Christian as the spokes model and it's turned out tremendous for

UNTOLD Tales

Some stories were apparently never meant to be told. But then again, never say never.

1963 ANNUAL

In the early '90s, Image Comics rewrote the book on how to merchandise and produce comics. With Image's use of high-quality paper, high-profile creators, and highly-stylized visuals, the newly-formed publishing company found itself being analyzed and imitated by numerous others who desperately wanted to duplicate their phenomenal success. So whether the rest of the industry liked it or not, there was little doubt that Image was fast becoming the future of comics. They had the hot books, the cool characters, and the big sales. The one thing they didn't appear to have though, was respect.

The 1992 San Diego Comicon changed all that. Image Comics took a giant step towards credibility with the announcement that they would publish a "breakthrough" 7-issue limited series entitled **1963**. Not only did this watershed project mark the return of "Affable" Alan Moore, "Sturdy" Steve Bissette and "Roarin" Rick Veitch to mainstream comics, but it also provided new readers a second chance to see what comics used to be, while offering a brutally honest look at what many comics had become.

Printed on traditional newsprint and published under Jim Valentino's Shadowline ink for Image Comics—Bissette, Moore, and Veitch worked alongside Valentino, John Totleben, Dave Gibbons and Don Simpson to create a superhero universe reminiscent of the one created over thirty years ago by a certain "House of Ideas."

And we did it without actually having to go through the trauma of working for Marvel Comics," Moore laughs, "which was the biggest attraction there."

Looking back, **1963** was not only a vehicle in which "The Sixty-Three Sweatshop" (as they called themselves) could play with the type of heroes that they grew up with, but it was also an alternative to what at the time was passing as "mind-provoking material."

"What I saw in the wake of **Watchmen** and a lot of the other stuff was not necessarily more intelligent work, but more *pretentious* work," Moore admitted. "Not to say that my stuff was without its fresh air of pretention, but in some of the work that followed, I saw nothing but. Instead of seeing more adult work, I saw more graphically violent and more exploitively sexual material. That's not to knock any individual, but just a general thing."

With that in mind, they set out to create a series that would make comics fun again. Creating a comic book universe of their own, the landmark series included **Mystery Incorporated** (Fantastic Four), **The Fearless Fury** (The Amazing Spider-Man and Daredevil), **Horus, Lord of Light** (The Mighty Thor), **Tales of the Uncanny** featuring USA (Captain America) and The Hypernaut (Iron Man and Green Lantern), **Tales From Beyond** featuring The Unbelievable N Man (The Incredible Hulk) and Johnny Beyond (Dr. Strange), and **The Tomorrow Syndicate** (The Avengers and Justice League of America)—all of which pay homage to comics past. They even created fake advertisements, as well as the "Sixty-Three Sweatshop Section," which was reminiscent of Marvel's Bullpen Bulletins that were printed up until the late '80s.

And then, of course, there was the unpublished **1963 Annual**.

The **1963 Annual** was designed to be an 80-page giant that would've had the bygone heroes of **1963** meeting their Image counterparts' characters that symbolize modern heroes and what they've become.

"The '**63** characters end up going off into the future," Veitch recalled, "and the idea was that they were going to end up in 1993 where they'd confront the Image superheroes. The annual would involve the culture clash between the sweet and innocent Marvel Age of the early '60s and the incredibly nutso, over-the-top characters at Image in 1993."

Moore added, "You'd get some predictable sort of punch-ups like the N-Man versus the Savage Dragon, Supreme versus Horus, Johnny Beyond versus Spawn, and The Fury versus ShadowHawk. We'd also tie up a lot of the plot threads and things that were established in the background of the **1963** series. All those little tiny mysteries and things like that would've been sorted out in the annual."

Veitch said, "And the way we were going to try to attempt to do the art, would've been to have Steve, Dave Gibbons, myself, and a couple of the other **1963** guys draw the '63 characters, and then have one of the Image studios draw the rest."

"I even wanted, if possible, to do it so that the **1963** characters would be drawn, colored, and printed with a large dot screen," Moore said, "so they would look physically different from the sort of glossy, almost airbrushed Image characters I really wanted to stress it that much."

With the story in place and Jim Lee taking the annual out of Valentino's hands by agreeing to pencil the book, everyone appeared to be ready to start work on the book. Everyone that is, except for Jim Lee . . .

Bissette remembered, "Jim Lee said 'it's mine' at the 1992 San

by Scott Braden

Diego shows and we never heard from him again. So Rick and I thought we'd prepare a Diamond Previews ad and start contact with him outside of Rick & I faxing him and calling his office. The only responses we ever got, that I was conscious of, were two faxes. One of the faxes had a really cool drawing Jim did of The Planet, and the other had a typewritten sentence or two saying that he was really tied-up since he and his wife were about to have a baby, and he apologized But, other than that, we never heard from him again. We were never contacted to say he was bailing out. We never heard anything. As far as I'm concerned, Jim Lee ditched us."

So with Lee off the project, along came Rob Liefeld's Extreme Studios to the rescue...sort of

"Extreme came into play at the 1995 Capital City Convention," Bissette said. "Larry Marder and Eric Stephenson came over to Rick Veitch's and my table, and talked for about ten minutes about the **1963 Annual**. It was loosely agreed, with Eric Stephenson as Rob's rep, that Rob was going to take over responsibilities on the annual. Since that day, though, I've heard nothing from anyone affiliated even loosely with Rob. I met Rob briefly at that trade show, but that was it. Nothing has really happened since

Though there are no current plans to produce the book, all involved appear to still be interested in finishing the long belabored **1963 Annual**. How the book will be produced, who will publish it, and when it will actually come out is a different story altogether

"The Image Universe has changed totally since I've started writing it," Moore laughed, "so that will be a bit of a problem. I'm just waiting, though. There doesn't seem to be any urgency with Rob to get it done, so who knows? That's one where, since I can't actually draw it myself, I'm totally at the mercy of somebody who can. I've already written about half of the annual, and if there's any chance of the book being published, I'll finish it. But as far as that goes, I don't see anything further from **1963**."

"If anyone wanted to pick up the baton and make the annual happen," Bissette said, they would have to start from scratch and put together a new business deal. Mind you, we were never screwed and we got every penny that was owed us, but no one ever took on the role of publisher on any aspect of **1963** except for Jim Valentino. As soon as the annual was taken out of Jim Valentino's hands, in hindsight, I'd have to say that was the end of it right there. Image Comics was never our publisher our publisher was Shadowline. They managed all the business affairs they were the ones who we interfaced with. So the series had a publisher, the annual never did. I'd love to see the **1963 Annual** published, and I'd love to see the entire series collected. I'd expect to participate in it creatively in the same venue that Alan, Rick and I discussed three years ago."

"With all of that aside," Veitch admits laughing, "I could've gone on doing those characters for the rest of my life." ■

FAN: Rain and Tracy are two young girls who have run away from home and landed in a haunted flophouse in Seattle. Do you see these characters as endemic of America's youth?

Steve Seagle: I certainly see Tracy as endemic to America's youth. Rain isn't ever what she appears to be, so I wouldn't make such quick decisions about her. We'll find out that a lot of her history she's created because it suits her. Some people are saying they're tired of hearing about abuse, but it's so pervasive that it seems a fitting metaphor for secret lives, which is what the book's about. The most common secret life is that of young people who don't acknowledge what happened to them in their childhoods, which is often times the cause of their behavior

And that ties directly into what the Juris are doing in the book?

Sure. Bringing out whatever's hidden with in people, and there are a lot of different layers of secrets for people. Tracy lays hers right out there, which is why the house is less of a threat for her. In the first issue, she seems kind of oblivious to what's going on there, and that's because she's a pretty open person, which should make us a little worried for Rain.

Tracy seems naive and trusting, where Rain acts very world-weary and jaded.

With Rain, a lot of it is posturing. Tracy is a result of what happened in her life; she needs someone. More than just a hanger-on, she's really looking for something from people. And that's why she's a little too quick to trust, a little too friendly. She takes in Rain very quickly despite the fact that she says she doesn't want to. She's looking for a figure in her life that will convince her that life is worth continuing.

Why Seattle?

Seattle was the scene of the grunge movement, and the grunge movement is dead. It's pretty much about the world's worst band, so what better place for a group of musicians to try to make it in? The band is called Nightmare of Reason, and I thought, "What would be the worst possible situation for a band to be in?" Trying to make it in Seattle after that scene was over might just qualify.

Plus, you've got a lot of characters who are having their pasts thrown up against them. So it makes sense to set the series in a city that's struggling now with its image. It was the happening place three or four years ago, everybody was moving there. Now that's all over, and that, to me, gives a very modern sense of decay to Seattle. It may not be, I don't want to irritate any of the people who live up there, but the perception has definitely shifted to it being "over" as opposed to "happening." And if you think about a haunted house, it's the

BLAME it on the RAIN

*Steven T. [illegible] writin[illegible] the much acclaimed **Sandman Mystery Theatre** with Matt Wagn[illegible] for DC/Vertigo for years. His next b[illegible] project for Vertigo is **House of Secrets**. The title, taken from an ol[illegible] DC horror series, is creator-owned by both him and artist Teddy Kristiansen. In the future, look for a monthly comic from homage[illegible] Seven and Scott [illegible]rk[illegible] [illegible]d sci-fi book with [illegible]tracy angle. Also look[illegible] My Vagabond & [illegible] to appear in **Dark Horse Presents**. Until then, keep up by Seattle, re[illegible] horizontally, and see if the[illegible] you [illegible] their house, The[illegible] [illegible]reat place to vi[illegible] [illegible] want to live there.*

by Bernn Ray

vanishing. You have people whose lives are over, yet they're lingering, trying to find something to hang onto as sprits. So the city of Seattle seemed a good metaphor for that.

Also, I always liked the idea of the progress on West. Rain is from the East Coast, and Seattle to me is about as far away as you can get, so where does she go from there?

You have Rain in Seattle. Is that a little play on the city's climate?

A little play on words there.

Any chance of someone named Slug appearing?

Possibly.

I've heard that Seattle is the slug capital.

There are quite a few.

Your subject matter here seems to be younger people, the tail end of Generation X, with the band, Tracy and Rain. Yet you're writing in a mature format. Do you think there will be any problem with younger readers wanting to read your book?

There's always a slight problem with that. I know a lot of teenagers' favorite comic is **Preacher**, and that's scary in some ways. As far as characters, there are a lot of great coming-of-age stories that appeal to young readers far more than adults. **Catcher in the Rye** is one of those books that teenagers try to get a hold of and read secretly, but the real payoff is for people who are outside of that age. **House of Secrets** is the same way. The book has a more sophisticated feel to it, especially artistically. It's not an art style that appeals to very young readers because it takes some knowledge of art, comic art, and comic history to fully appreciate what Teddy Kristiansen is doing. Also, it comes back to the whole retail situation. Vertigo is marketed for what it is, and the retailers know what it is, and it's up to retailers to make sure that it doesn't get into hands it's not intended for.

Do you have any plans to tie this in to the old DC horror titles?

We plan to do an issue in that style in the future, three short horror stories. Originally, it was going to have some ties to DC continuity because I knew that by calling it **House of Secrets**, it was going to be a DC book. But in a strange twist of fate, they offered it to Teddy and I as a creator-owned series, licensing us the title. It was a far better deal for us, but we had to lose a few of the DC elements. You don't hear a lot about the good things companies do, but that was certainly unexpected, kind, and appropriate.

Does that limit the possibility of any other characters from the DC Universe appearing?

It not only limits it, it eliminates it. I had

"Continued on pg. 52"

WAXING POETIC

Teddy Kristiansen gives us the dirt on producing comics on a monthly basis, why great comics are like poetry, and why he's in "the House."

FAN: What artists do you think have influenced your style, or even inspired your work?

Teddy Kristiansen: There's a lot of Scandinavian painters (Helene, Schjerfbeck, Munch, etc.), French painters (Willard, Pascin, Matisse, and Van Gogh, though he's Flemish), and German painters (Schiele, Beckman, Expressionists, etc.) that I've been influenced by.

Comic book-wise, I look to anything that Kent Williams, Paul Pope, Jon J. Muth, George Pratt, and Dave McKean have out, because I enjoy their work. I also like the Italian artist Matotti, as well as French artists like De Crecy, Blutch, Baru, Dupuy/Berberian, Bardoiu, and Solheim. All their work has influenced me in different ways. I'm also a big fan of Dave Sim. He is a master at playing around with the medium structure-wise. He structures his books in a way that they don't seem like a straight forward comic book, though they still read like one.

These days, even though I've been shifting around a bit, I find myself looking more at French comics. I had a period where I was just looking at American comics and I was like, 'Ah, there's nothing good happening in Europe.' Now, I realize there's a lot of good stuff happening in Europe, so these days, I'm catching up on what's happening there.

Talking about that, what do you see as the major difference between European and American comic books? Is there a real division in the way the story is told, or is it just that one comic is made in America and one is made in Europe?

The major difference is in both the story and in the way the book is drawn. European artists have it easy. Their comics can have very little plot, where other than general human interaction, nothing much happens. Whereas, the majority of American comics seem very focused on superheroes. There are no superhero comics in Denmark or Europe. In fact, I don't see a lot of superhero comics being produced in Europe at all. We instead have a lot of funny comic books, where like your superhero comics in America, allow readers to get what they need in just one sitting.

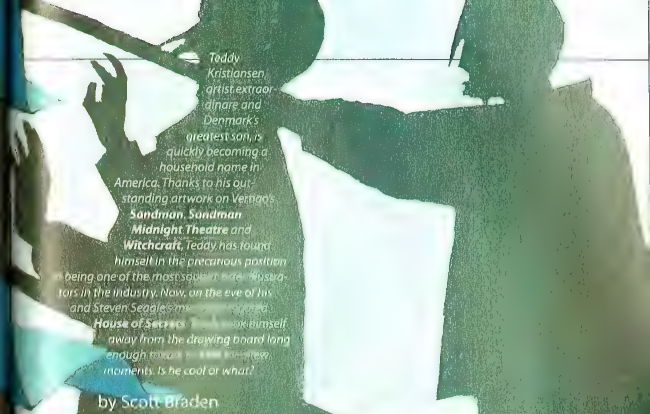
Europe also doesn't have some of the problems that are found in the American market, as far as a comic's "steadiness." American companies seem focused on having artists produce on a monthly basis. There are very few people (Guy Davis is one) who can produce great work consistently. We instead have graphic novels that are produced more irregularly. Of course, when you do something like graphic novels, it should be something special. When I was fourteen, and John Byrne came out with a graphic novel, I expected it to be different (than his monthly work) because it was in a different format. A graphic novel to me was the chance for an artist to take that extra time and expand their work. Instead, he'd just done the same quality of work as his monthly books, with the only difference being that it was printed in a bigger size. I was so disappointed (laughter)!

I think that most of the really good stuff comes from people who have taken the time to do it right. Again, I don't think the majority of artists can produce on a monthly schedule. I think writers can, but most artists can't. That's why I can't do the monthly thing, and that's why **House of Secrets** will be an interesting book.

What attracts you to American comics then?

I know I'm contradicting myself, but I like it when good books come out every month.

What are some examples of "good books?"



Teddy Kristiansen, artist extraordinaire and Denmark's greatest son, is quickly becoming a household name in America. Thanks to his outstanding artwork on Vertigo's ***Sandman***, ***Sandman Midnight Theatre*** *and* ***Witchcraft***, *Teddy has found himself in the precarious position of being one of the most sought after illustrators in the industry. Now, on the eve of his and Steven Seagle's mature-themed* ***House of Secrets*** *[illegible] himself away from the drawing board long enough [illegible] new movements. Is he cool or what?*

by Scott Braden

I think that the question, "What is a good comic" is a tough one, since all comics can be good in different ways. I like **Sandman Mystery Theater**, I like **Starman**, I like **Preacher**. There's a bunch of stuff out there that consider really good comics.

First started reading American comic books with **Master of Kung-Fu**. In fact, that was the first comic that I read in English. After that, I started to seek out more and more **Epic Magazine** was starting to put out things at that point, and so much of that stuff really inspired me. That's why I ordered American comics for such a long time, because I really enjoyed so much of what was coming out. Of course, I had grown up primarily on European comics, like **Tintin**, **Corto Mattese** and so on, and then suddenly, there was this American comics scene with different kind of comics altogether.

Recently, there's been more good stuff coming out in Europe the past few years, so I've started looking at all that stuff again. Comics really have no countries and borders, though. There are crappy comics in the states and crappy comics in Europe. I can't say what attracts me more to American comics or European comics, I'm just attracted to my own tastes and what I consider good comics to be.

You know, its been said that great comics have been compared to the film industry. I think when comics are at their peak when they really work, the whole language (of comics) is closer to poetry than it is to the film industry.

Why is that?

I think it's because comics and poetry are two silent medias. Even though you have word balloons and all that stuff, comics are still a very silent media. Comics, like poetry, will trigger different things in different people. It relies on the inner "ear," while the movie industry works primarily on sound.

I also tend to read a lot of poetry as well, and that's another reason why I think I see the connection. Good poetry is not exactly what the words are, but also what is left unsaid. Somebody once said, 'Poetry begins when language stops.' When you can't say anymore, then that's where it begins. I think both comics and poetry work with text in a way that it affects the reader. You have images, and if you play up to the reader well, it can be a fantastic experience.

Talking about fantastic experiences, what can you tell us about House of Secrets?

It's an all new series, it's owned by Steve and myself, and it has nothing to do with the old comic, except that it has the same title.

It's about a house that's haunted by five different sprits that come from five different time periods, and they're pulling people in to put them on trial for their hidden secrets. Then, depending on the verdict, they either sentence them to heaven, which is the attic; hell, which is the basement; or finally purgatory, which brings them back to real-life. And in this house, they need a human witness to find their particular sentences. So there's this run away kid named Rain that's called in as a human witness, and that's what people will find funny, because at first she's reacting very straight to this. People will be going, 'Hey, what the hell's going on? She's acting a little too straight.'

Slowly, we'll find out more about both Rain and our Juris. We'll also learn how a band gets involved in the whole thing. It seems Rain eventually moves to Seattle, and this band is trying to be hip and cool—they're starting up in a city where grunge is dead and they haven't realized grunge is dead. Steve calls them 'the only garage band without a garage (laughter)!

Getting back to what you were calling "a comic's steadiness," how are you and Steve planning on keeping House of Secrets on a monthly schedule?

Steve and I planned it out that I would do the first five months worth of issues and then there would be a fill-in issue, the first being by Duncan Fegredo. Then I'll do the next five issues, and another artist will fill in again. We'll do it that way, because I've always hated when fill-in artists were brought in during the middle of a story. It

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BLAME it on the RAIN

WAXING POETIC

planned to use Sargon the Sorcerer, so instead there's a similar character. It's not like those elements of the story will disappear, they just won't be those exact characters. So the only thing you lose is that little bit of nostalgia, but the stories won't be changed at all from their elimination.

What will Rain's role in the Juris be?

She seems to take to it a little too quickly for my comfort. People should be asking themselves, "Why is she so at ease with this?" And that's something that we'll get into in a pretty important sub-plot. The Juris explain to her that she is the human witness, and without a human witness, and without a human sitting on the court to verify their actions, they have no power on the earthly plane. So that's my textbook answer at the moment.

The Juris try and punish people for their sins and their secrets. Are there going to be any ambiguities in their judgements?

There are going to be a lot of ambiguities. The first year is really devoted to more abuse-oriented themes, but then we're going to take a really ugly turn. If you think about your own life, the kind of secrets you keep are sometimes infinitesimal, and that's not going to matter to the Juris whatsoever. The Juris' lines of distinction aren't as severe as they appear at first, and that's going to be a big problem.

Will the Juris come to represent the need to take responsibility for one's actions and argue the need for judgement for those who have not?

That's good. That's pretty much it in a nutshell. I used to teach interpersonal communication when I was a college instructor, and one of the things that comes across in that class is that if people would just admit things and talk to people, most of the problems we have, societally and relationship-based, would vanish because the suppression we think is necessary is really counter-productive to everything we do as people. So yeah, the Juris will be trying to get that idea across. But then, at the same time, it's a double-edged sword.

Do you personally believe in moral absolutes?

I'm an Aries, so probably. I have a very strong sense of right and wrong. My parents seemed to be very fair people when I was growing up, and I was always aware that they operated in more black and white terms of right and wrong and the people around us seemed more gray. So there is probably some sort of psychotic past history working itself out here.

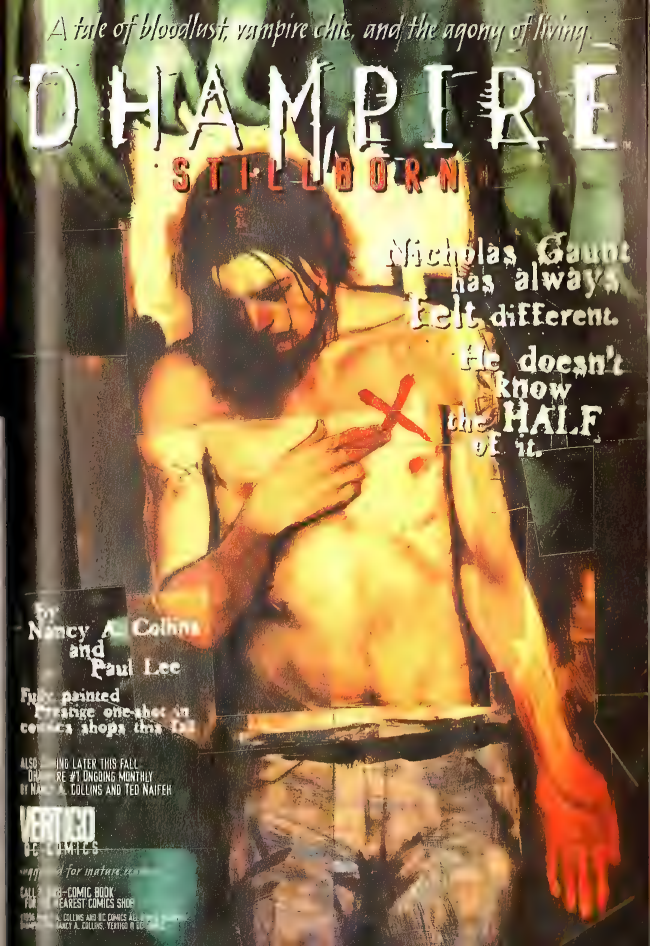
creates a completely different atmosphere when you read the entire piece. So all the stuff I'm doing is self-contained, and all the stuff the fill in artists are doing are self-contained, and hopefully, our plan will work (laughter).

Steve's already structured out the first 40 issues. It's very rough, but he knows basically what he wants to do. So while he's telling me about all these stories, I've been sitting there, saying, 'No, no, I want to draw that one, and I want to draw that one.' There are so many cool stories Steve is writing, that it's impossible to choose what to do.

It sounds as if you and Steve are having a blast with House of Secrets? How'd you guys get together?

James Robinson first introduced me to Steve about three years ago. Has it already been three years? I had read **The Amazon,** a book he did with Tim Sale, which I liked a lot. Thinking that we should do something together, Steve sent me a proposal of forty-five different story ideas, and I chose three of the ones I liked. The thing was, **House of Secrets** wasn't in there, because he didn't think I'd be interested in being involved with that project. It was only later that I heard from Shelly Roeberg that Steve had a proposal in for that, and I told her that I wanted to be involved.

Thinking back, a lot of the story has changed since DC first gave us the go-ahead to do the project, but what hasn't changed is the fact that I really enjoy working with Steve. We work very well together and have *lots* of projects planned in the future. **House** is just the first of many. Of course, my approach to anything I do I summed up in a quote from German writer Robert Musil: "Never give the reader what they want, since they know that already…." And that's what Steve and I will try to do with **House.**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MOORE IS ALWAYS BETTER

Before this interview, I was a little nervous, after all this is Alan Moore. This is the man who wrote **Watchmen** and **V For Vendetta**, who revitalized **Miracleman** and **Swamp Thing.** Hell, his work on **WildC.A.T.S** was brilliant. To this day he continues to push the medium further with **From Hell** and **Lost Girls**, and here I am talking to him about **Supreme**? **Supreme**!? I could fill pages of this magazine talking about his other work, but **Supreme**? Man, was I in for a pleasant surprise!

by Joseph P. Rybandt

SUPERMAN VERSUS SUPREME: ROUND ONE

Since the inception of Supreme, or any other-worldly do-gooder for that matter, comparisons have been made to Superman. This is an idea that Moore is not backing away from, "The way I figure it, there's an archetypal superhero that is probably mostly built around Superman, the big guy in the cape basically. I guess Supreme was intended to be Image's version of Superman done right."

This notion of Superman was part of the appeal to put some much needed zip into the character, "Superman himself seems to have been a bit lost for a number of years, it's not the character I remember. What made the character appealing to me seems to have been stripped away in a tide of revisionism. Given that I was somebody who sort of helped bring in the trend of revisionism in comics, I've got to take some of the blame for that. But it seems to me that there might have been a case of the baby being thrown out with the bathwater with the original Superman."

With Supreme, Moore is looking back to what Superman was to him, pure wonder and awe. "What it was with Superman was the incredible range of imagination on display with that original character. A lot of those concepts that were attached to Superman, which may seem corny and dated now, were wonderful at the time. The idea of the Bottled City of Kandor, Krypto the Superdog, Bizarro, all of it. These are fantastic ideas, and it was that which kept me going back each month to Superman when I was ten. I wanted to find out more about this incredible world with all of these fascinating details."

Flash forward to 1996 and enter Supreme, "What I decided to do was recreate that sense of richness, something that had the same range and splendor as the original Superman mythos." Moore is not here to retell old Superman stories, but to start something new. "In the original Superman mythology you had Brainiac, who was wandering around shrinking cities and saving them in bottles for no apparent purpose, other than some sort of collector mania. [With Supreme] we have a villain called Optilux who transforms whole worlds into a form of coherent light which he stores in prisms. He's on almost a religious mission to transform everything material in the universe into light. It's reminiscent of the Brainiac concept, but there's something different to it. There's perhaps more of a chance for poetry with it."

THE FIRST TWELVE ISSUES

As of right now, Alan is planning on doing twelve issues of **Supreme**, but he hinted to me that there could be more. He also assured me that fans of Supreme will get a whole new look at the character. "These first twelve issues will mainly be a retelling of the revised history of Supreme. Once you've read them, you will know everything about every aspect of Supreme's past."

In order to do this, Alan will be using a great deal of flashback to set up the story. "Each of the issues features a story done in the style of the period that we're talking about. For example, in my second issue, there's two flashback stories: a 1940s retelling of the

origin of Supreme, and a kind of 60s Superboy-type of story, featuring a group not entirely dissimilar to the early Legion of Superheroes. So you've got two 8-page stories along with the overall 24-page story, which features Supreme in the present day. We've got these nostalgic flashback stories running parallel. The two are interwoven in ways that won't become apparent until the end of my 12-issue run, when I start to pull some of the facts together."

As for the issues themselves, here's a quick look at the first six from the fantastically wonderful mind of Alan Moore:

SUPREME #41

"My first issue sets it all up and introduces us to The Supremacy, which is sort of like Krypton, Asgard, and Oa [planet of the Guardians from **Green Lantern**]. It serves those functions."

SUPREME #42

"We visit Littlehaven, the small town where Supreme grew up in the 1930s as Kid Supreme. In this issue, we introduce the League of Infinity, who are a group of young superheroes from different time periods."

SUPREME #43

"Here we find out what happened to the Citadel Supreme which is the Supreme headquarters. It's a gigantic tech no-island in a permanent storm cloud. We have this adventure where he revisits the Citadel Supreme."

SUPREME #44

"We look at the Allied Supermen of America that Supreme, along with Glory and a few other Extreme characters, belonged to in the 1940s. I created about a half-dozen new members for the group, because if you've got something like the Justice Society, you've got to have about fifteen members."

SUPREME #45

"We deal with the 1950s and Supremium, which is this strange, white mineral that has got a lot to do with the whole concept of Supreme."

SUPREME #46

"The re-introduction of Suprema, not that she's ever been introduced before, but we re-introduce her anyway. She's a female Supreme, and she'll be interesting."

I think it's safe to say that this whole thing is going to be pretty interesting and a whole lot of fun. Alan takes the challenge of **Supreme** very seriously, "I'm trying to be straight as possible. Not a hint of parody. There's humorous stuff in there, but I want to do it absolutely straight."

ALAN'S RELATIONSHIP WITH IMAGE

Contrary to what some may believe, Alan's continuing work with Image is not just for the money. While talking with Alan, the sense that he's doing this for the better of the industry is prevalent. Alan echoes this feeling with his own words, "At least for the foreseeable future, superhero comics will probably dominate the comic book marketplace. They will be mainly for kids around the thirteen-year-old bracket. As more of those kids want more superhero books, they'll get superhero books. It would be better however, if those superhero books had more content, more charm. So while I'm not claiming it's my mission from God or anything, if I can attempt work that does try to reintroduce elements that I think are important to superhero comics, in the current image style, that would satisfy me." Of course the money doesn't hurt either, "The money that comes from **WildC.A.T.S** or **Supreme**, that's very handy. It's useful to have a source of income that enables me to carry on doing the projects that are dearest to my heart like **From Hell**, **Lost Girls**, the CDs that I'm doing; the more obscure and marginal projects, which is where my real interests lie."

For those out there who are still waiting for Alan to break new ground, other than with established characters, you may soon get your fix from Homage Comics. "There's talk of me coming up with a creator-owned series with Homage. I've enjoyed working with the WildStorm people a great deal. As much as the Extreme people are treating me well, I want to carry on doing stuff for WildStorm. So we'll do this creator-owned thing, which is still under wraps, but when we get nearer the time, I'm sure we'll get a chance to talk about that."

So I'm sitting at Ground Zero with Harlan Ellison—the Alpha and Omega of magic realism in America, as well as the last angry writer who matters. He's just finished a long day of signings, panel discussions, and interviews by wanna-be writers like me. Still, he's in a great mood; it's sunny outside; and he's just offered to buy me a Coke.

It's the calm before the storm, folks.

After decades of creating relentlessly honest work, Ellison showed me, in the time we talked, that he remains passionate about his award-winning writing, his stand for basic human rights, or even this comic book industry of ours. In between, I saw glimpses of the man who marched from Selma, Alabama to Montgomery with Martin Luther King, the man who took on the motion picture industry and won, as well as the man who has made a career writing about the wrongs of others. And with no signs of giving in or giving up, despite a heart attack and quadruple bypass surgery less than two months prior to this meeting in Chicago, Ellison continues his collision course with this crazy, little world of ours…showing no signs of retreat. As for me, I'm just sitting beside him, bracing for impact.

BRACING For

LAUNCH POINT

Harlan Ellison has always had an edge in his voice, and for the last several decades, he's used that honed instrument to awaken millions of readers to the world around them. "Sometimes, you'll be writing for a long time, and suddenly, when you're not even watching for it, something gets you pissed off," he says. "And when you get angry about something, when a brick gets pitched through your window, as Kafka said, when you're unexpectedly aroused…*that's* when you usually do your best work; because you go right to the burning core of yourself, as well as that of the work."

I now sit with Harlan Ellison as he contemplates the release of that fiery work in the first of the White Wolf **Edgeworks** volumes, a project that has literally been over forty years in the making. Once completed, White Wolf will have published at least twenty multi-book volumes that will contain the lion's share of Ellison's stories, essays, teleplays and other writings. When I ask Ellison what motivated him to take on such a massive project, his reasoning was simple—posterity.

"If your work isn't kept in print, it's as if you had never been here," he says, with a tone half-irony, half-inevitability. He's laughing, but this is serious business for him. "Particularly these days, when the attention span of the audience is that of a fruit fly. Even if I've been popular in the 1960s, '70s, '80s, and '90s, by 1996 I'm looking at the first generation of potential readers who have been trained, programmed and whipped by merciless advertising into a state of near-illiteracy, a whole new audience that's been diverted from books by television and a careful, cynical cultivation of the natural arrogance of youth to diss anything produced before they become aware of it; people for whom the music video and the internet are more beguiling than the flax of effort embodied in literature… a group of people out there who are constantly assaulted by 200 decibel screamers telling them there *are* flavors that they absolutely must sample. So, to buck that diversion chaos, I've got to keep having my books reprinted."

Ellison revealed that he had been working toward a project similar to **Edgeworks** for years. His thorniest problem was getting the right publisher involved.

"I've been trying for seven or eight years to find another publisher who would handle this many books. The problem was they wanted to tag me as a science fiction writer, and *I'm not a science fiction writer!* In fact, I had a huge dust-up with Ace Books when they did their reprint series; they started it with **Spider Kiss**, my rock novel, and they put 'science fiction' on it. And I went ballistic! Which is where the bum rap that 'Ellison's impossible to work with' comes from. They don't mean 'work with,' they mean 'work like a dray mule, and do as you're told.' Yeah, I'm a monster to work with…if you lie to me, screw-up my work, treat me with disrespect, make me a visitor in my own life. That's what happened with Ace, resulting in my flying from L.A. to N.Y., where I damn nearly beat up the comptroller of Grossett & Dunlop. But they reissued the book minus the 'sf' misnomer."

o with Ellison's stories appearing in all shapes and sizes, he was led to find a publisher with the foresight to release the full range of his earlier work, not just bits and pieces…*and* without trying to categorize him…or it.

A publisher who would want my suspense fiction wouldn't want my collections of fantasies, and a publisher who'd want the fantasy wouldn't take my two volumes of television criticism. So I had to find an intelligence that would, a) honor the full spectrum of my work, b) not publish me as genre, but instead publish me in general, and c) provide me with control over the package in sub stantial measure to be significant…as well as pay me a decent wage. It grew harder as the years went by, because publishers were falling prey, one after another, to the mendacious 'bestseller' theory, putting millions of dollars in crummy books 'written' by O.J. jurors and television sitcom stars while relegating everyone else to Genre Hell. They'd make someone a 'star' at the expense of all mid list writers, whether it was me, Joyce Carol Oates, or Donald Westlake. They'd say, for instance, 'We'll take Dan Simmons' books, or We'll buy Poppy Bright's books, or We'll take all of Rob Liefeld's books now and to hell with Chuck Dickens and Freddy Dostoevsky and Shirley Jackson.' There's always been a large, loyal audience for what I write, but the books got harder and harder to find. I simply couldn't track down a publisher who was sufficiently enamored of money's worth was his reworking of **Over The Edge**, one of the two books that make up **Edgeworks: Volume One**. Originally published in 1971 and never reprinted, **Over The Edge** contained four or five stories that Ellison thought were so good, he didn't want them lost in the mix. At the same time, he didn't want long-time fans thinking that he was cheating them either.

"So over the next ten years I'd slip one story into 'such-and-such' a collection, and a few years later I'd slip another one into yet another newly-published collection so these good yarns would have some more life. But if you were a fan who had bought *everything* of mine, you might say 'Hey, there's repetition here.' Of course, most people *don't* buy all of a writer's work. So, when it came time to do the **Edgeworks** series for White Wolf—which is in excess of thirty books in twenty volumes—I didn't even think twice about reworking some of the material."

One thing he *didn't* need to rework, however, was a legendary, controversial stretch of writing for which the name Harlan Ellison may be best known by hordes of fans less addicted to the printed page than they are to the flickering images on their Sonys…a teleplay that hasn't seen print in more than thirty years, yet continues to this day to be an authentic award-winning, much-loved piece of television history.

By Scott Braden as told by Harlan Ellison

IMPACT

me or my work to do the whole range, because my 64 titles cross all the category boundaries."

Here, Ellison wearily pauses a moment, as if he's recounted this set of circumstances one time too many, before adding, "Well, along came White Wolf, and the rest is history."

Sharpening the Edge

Though it might have been easier, Ellison wasn't happy with just reprinting his older material "as is" for the **Edgeworks** collections. Instead, he revised and, in two instances, entirely rewrote several of his past stories and essays, giving them an updated, contemporary energy. Readers will think that's cool. Ellison thinks it's *necessary*.

He recalls, "Somebody wrote, years ago, that they were annoyed because they had bought all my collections, and they'd found a few stories which had been repeated. They were really bothered by it. Well, that struck a very resonant note in me. I didn't want anyone to feel as if they'd been ripped off."

An example of Ellison's dedication to giving readers their

Terminal City

Here's a teensy chomp of that history for you: ever since it was first written in 1966, Ellison's *Star Trek* tale, "The City on the Edge of Forever," has maintained its prestigious place as one of the most popular and controversial teleplays ever written. With the final draft eventually watered down and badly butchered thanks to the rewrites of others, Ellison tried to take his name off the credits, replacing it with his well-known pseudonym "Cordwainer Bird." But Gene Roddenberry "essentially extorted" Ellison into keeping his name on the mutilated aired version. And from that point on, the facts were clouded by decades of Roddenberry's self-serving addresses to The Faithful. That is, until now.

Thanks to both White Wolf and the author, readers can finally buy the book that will set the story straight. **The City on the Edge of Forever** will finally allow fans and critics alike to judge for themselves the quality of Ellison's original version, and the validity of the oft-reported canards against the multiple-award winning author. Yet whatever conclusion readers come to after they've finished the book, be assured that Ellison is finished with it as well

The City on the Edge of Forever is his final word on the matter. Period, end of report.

"I was talked into doing this book," Ellison writes in his scalding introduction to **The City on the Edge of Forever**, "...left to my own devices I'd have spent my time on more worthwhile projects..."

Though Ellison himself doesn't find this project worthwhile, his readers most certainly will. **The City on the Edge of Forever** is as important as it is entertaining. Not only do readers get a chance to read for themselves the original award winning script (as well as afterwards by Leonard Nimoy, George Takei, Dorothy C. Fontana and others), but Ellison has written an unflinchingly candid, explosive and extensive introduction that details events as they transpired, backing up his arguments and observations with cold, hard facts and documents published for the first time, including personal letters from Roddenberry. In other words, don't expect Ellison to pull any punches with this book. He names names while demanding a long delayed justice. He even provides us with new insight into the ugliness of Hollywood politics, while also dismissing a lot of the myths surrounding the man known by many as "The Great Bird of the Galaxy."

EYE OF THE BEHOLDER

Always full of fiery, passionate ideas, Harlan Ellison is best known by the masses as a "serious novelist." But it's no secret that Ellison has a real passion for comic books as well. In fact, for those that don't know, Ellison will return to comics this August with the relaunch of his **Harlan Ellison's Dream Corridor** as a 64-page quarterly from Dark Horse Comics. With that aside, I ask as politely as possible what a big time award-winning author would want to write comics for? What's the appeal?

"My passion for comics, I suppose, is the same passion I would have for almost *any* art form," Ellison says. "I love painting. I love the ballet. I love almost any kind of art...with some small exceptions. I mean, I don't understand golf. I don't understand it at all. I don't understand opera, bluegrass, Sharon Stone, Twinkies, and Garth Brooks. Could someone explain Garth Brooks to me? There's a lot of stuff in this world I'm really confused by, but I have never thought of comics as anything out of the ordinary or different; I never thought my love for comics needed explanation or justification. What's not to love?"

He pauses a moment, as if genuinely perplexed by my question, then says, "Why would someone my age, 62, have a passion for comics? What keeps you there is *whatever it is* that keeps you there. I can walk into the dealer's room and just stand and look at the back wall of the booths where they've got the old comics. I can't afford them, but I look at them and I get nostalgic. I'll even look at a particular comic and say, 'I remember I was nine years old when that comic came out and I remember where I was. I was in Shelby, North Carolina and I bought it and it was wonderful.' But at the same time, I also read the comics I like at the moment."

I ask him to "name names"—what current comics bring a flush of joy to his cheeks? He gives me a look, but says, "The comic I like most, apart from reading Jim Robinson's

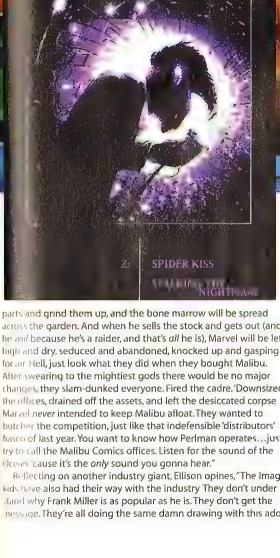
Starman, **Cerebus**, **Negative Burn**, Paul Chadwick's **Concrete** and Frank Miller's **Sin City**, which are always good, is **Hitman**. I think **Hitman** is a knockout of a book. You've got this guy who's an assassin of supervillains; his first assignment is to go to Arkham Asylum and kill the Joker. So you're thinking to yourself, 'What's going on here? *Kill the Joker?!* Batman hasn't been able to do that for 50 years!!' Hitman sort of reminds you of a recovered alcoholic who, just incidentally happens to get paid to kill real dangerous bad guys."

"Garth Ennis, who's the writer, must really have some delicious brain-stem damage, because the sub-plots are exquisitely demented," Ellison laughs. "Hitman makes half a million dollars shooting five or six extra guys on his way to the Joker's cell, and you *look* at this and you say, 'this is pure Heaven...this took a really berserk mentality to think of it!' I admire the *hell* out of that. Of course, when I say it's 'demented,' I mean that in the nicest, most complimentary, non-litigious, don't-be-a-Michael-Fleisher-kinda guy way possible! But at the same time, I'll also sit back and look at an old Lou Fine cover on **Hit Comics** or Chuck Cuidera's Blackhawk in **Military Comics** and just go, 'Ahhhh! *Sweet!*"

HARLAN ELLISON'S WATCHING

Apart from following the comic industry, Ellison has not only written, but has *critiqued* movies and television, was a widely-published, widely-read jazz critic, contributed regularly to gourmet dining magazines and commented in print and as an onscreen television personality about popular American culture and mores in critical essays that have made the mightiest of giants fall. So, even though he loves comics as a whole, with his watchful eye turned to the industry itself, be afraid—be very afraid.

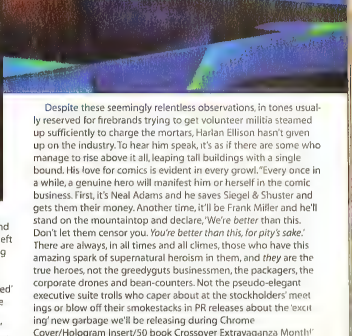
"It's the twilight of the gods," Ellison says, sighing heavily. "Take Marvel, for example. Marvel is just pumping dust, and has been for quite some time. The era of Stan Lee's innovation and antic spirit has been embalmed. Every time they try to innovate, it's just the same old, tired, rickety, tunnel-visioned crap. Marvel is purely, simply a weary, creaky old house, which is strange because they were once 'The House of Ideas.' They were the rebels. Of course, Marvel hasn't been 'The House of Ideas' for a long time, and Ron Perlman buying Marvel is by turns ominous or really pathetic, because all he's in the game to do is bleed the corpse. He will take the body



parts and grind them up, and the bone marrow will be spread across the garden. And when he sells the stock and gets out (and he *will* because he's a raider, and that's *all* he is), Marvel will be left high and dry, seduced and abandoned, knocked up and gasping for air. Hell, just look what they did when they bought Malibu. After swearing to the mightiest gods there would be no major changes, they slam-dunked everyone. Fired the cadre. Downsized the offices, drained off the assets, and left the desiccated corpse Marvel *never* intended to keep Malibu afloat. They wanted to butcher the competition, just like that indefensible 'distributors' fiasco of last year. You want to know how Perlman operates…just try to call the Malibu Comics offices. Listen for the sound of the vacuum 'cause it's the *only* sound you gonna hear."

Reflecting on another industry giant, Ellison opines, "The Image kids have also had their way with the industry. They don't understand why Frank Miller is as popular as he is. They don't get the message. They're all doing the same damn drawing with this adolescent prepubescent lad vision of women with melon-sized breasts that are jammed up under their necks, which in real life would lead to a spinal fracture in no time at all. Looking at these books, all you have to say is that the comics industry has now fully become part of the 21st century. It's now just as debased as movies and television and everything else."

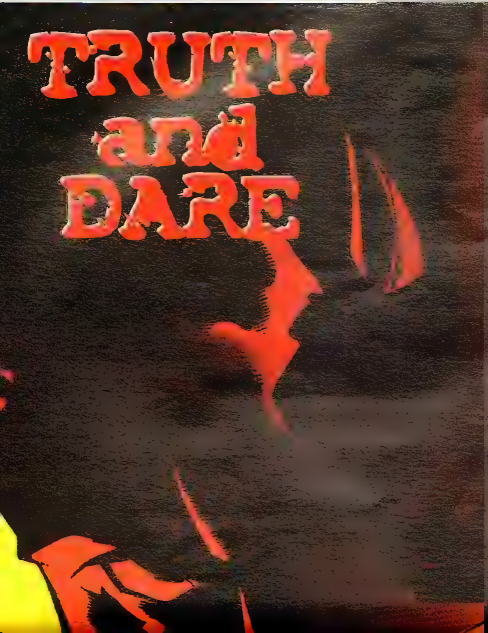
Ellison continues, "I look at the comics industry and it's very saddening to me. Comics have always operated like a slave ship. They have kept the writers and artists in thrall. They have kept them, not poor, but constantly at the edge on deadline. The deadline's what kills these guys. After a while, whether it's Neil Gaiman, Chris Claremont, Marie Severin, Kurt Busiek, or even Jack Cole or Jack Kirby, they're toast. I mean, these people *are creating art*. The question isn't *whether* it's art or it isn't art, and the question is whether it's *successful* art or *unsuccessful* art. **Silver Surfer** is commercial, successful art. **Jar of Fools Bone**. These are all commercially driven properties that are good. **X-Men**, on the other hand, is bowzer flop. Pigeon droppings. Dust bag remnants. The reason **X-Men** is crap is because it has been turned into nothing but a money making device. There is no heart in it. No sinew, no guts. When they fired Chris Claremont, they lost the passion behind the writing. Hell, the screwing of Siegel & Shuster was only the first time *Everybody's* been screwed in this industry. The industry itself has produced a lot of people who have to behave cowardly because it's the venue. They act like cowards because they say, 'Well, what *else* are we going to do?'"



Despite these seemingly relentless observations, in tones usually reserved for firebrands trying to get volunteer militia steamed up sufficiently to charge the mortars, Harlan Ellison hasn't given up on the industry. To hear him speak, it's as if there are some who manage to rise above it all, leaping tall buildings with a single bound. His love for comics is evident in every growl. "Every once in a while, a genuine hero will manifest him or herself in the comic business. First, it's Neal Adams and he saves Siegel & Shuster and gets them their money. Another time, it'll be Frank Miller and he'll stand on the mountaintop and declare, 'We're *better* than this. Don't let them censor you. *You're better than this, for pity's sake.*' There are always, in all times and all climes, those who have this amazing spark of supernatural heroism in them, and *they* are the true heroes, not the greedyguts businessmen, the packagers, the corporate drones and bean-counters. Not the pseudo-elegant executive suite trolls who caper about at the stockholders' meetings or blow off their smokestacks in PR releases about the 'exciting' new garbage we'll be releasing during Chrome Cover/Hologram Insert/50 book Crossover Extravaganza Month!' Not these sterile, ethic-deprived, arid excuses for meaningful human beings.

"They are effectuators. Penny-sucking shopkeepers. And they ought to take their obscene profits and stay the f— out of the way of the Creators, the Dreamers, and the Heroes."

And being a hero is something Harlan Ellison knows all about ■



THE LITMUS TEST

Daredevil is the Litmus paper that gauges the big movements in the comics industry.

Years ago Frank Miller came on board **Daredevil** and began to tear apart our understanding of comics. His revisionist approach would change the way comics were read, written and perceived. It was historic, and yet it was only a hint of things to come.

Not too long ago, when the quick easy fix was the trend, the pages of **Daredevil** again reflected what was going on. At a time when you had "The Death of Superman" and "The Breaking of the Bat," you also had the death of Matt Murdock, Daredevil's alter ego. Resulting from those events were familiar characters with new looks: Superman grew his hair long, Azrael and his armor replaced Bruce Wayne as Batman, and again, Daredevil was right there with them, sporting a new costume.

Now something big is happening in comics again, largely in response to the bandwagon-jumpers and rip-off of these past movements and the transience of the trends. Writers like Peter (**Incredible Hulk**, **Aquaman**, **Supergirl**) David, Mark (**Kingdom Come**, **Flash**, **Impulse**) Waid, Kurt (**Marvels**, **Astro City**, **Untold Tales of Spider-Man**) Busiek, and Karl (**Adventures of Superman**, **Daredevil**) Kesel are turning their backs on "superhero" good/bad stories about larger-than-life characters who aren't shooting guns and wearing impractical armor. But are behaving like the good guys are filling the pages of comics everywhere. It's no longer "grim and gritty" or "the grim muck" that people are rushing to their local comic shops to read, it's the "fun and fantastic" that are selling copies. And, in case you haven't guessed it yet, **Daredevil**, is once again in the midst of it all, and the man writing the stories is Karl Kesel.

"From what reaction I'm getting and what Mark Waid and Kurt Busiek are getting, I certainly think at least the editors are interested in more positive stories with more upbeat heroes. However, I certainly don't think I'm the one ushering in the era. More than anyone else, Mark Waid is doing that. I will take all the credit you want to give me," Karl laughs. "But I don't think it's mine. Mike Wieringo was the spearhead for what he did, but what I'm doing is just a confirmation of what's already happening in the field."

MEANING OF A DARE

"If you're writing a story about a character named Daredevil, you have to have an understanding of the word," Karl admits. "I've been a comic-book fan all my life. The dumbest thing he ever did on a dare, he claims, was "when I was young we were playing Truth or Dare and I had to kick a bee. I'm scared to death of bees; I hate being stung. A friend of mine ate a spoonful of hot, crushed red peppers on a dare." However, that doesn't mean he's claiming a firm grasp on the nuances of this Marvel character.

"One of the things that's unique about Daredevil," he adds, "is that with just about any other hero, the man on the street can point to them and say, 'There's Batman, the Dark Knight defender of Gotham City,' or 'There's Superman, the Man of Steel, for truth, justice, and the American way,' or 'There's Captain America, living legend of World War II.' But no one says, 'There's Daredevil, the blind superhero.' No one knows what Daredevil's great power really is. And then I started wondering, when do people think Daredevil really is? They don't know he's blind, they don't think he's hypersensitive, do they just think he's this crazy guy in a red suit?"

But in understanding Daredevil, Karl's problems don't stop there. "I also started thinking, 'Why in the world would anyone dress as a devil if he wants to be thought of as a hero anyway?' When Frank Miller was on the book there were a lot of contradictions in the character that he worked very hard to resolve, especially by getting rid of the lawyer side. If he's a lawyer, how can he go out and be a vigilante? I'm coming from the opposite side, I think that the fascinating thing about Daredevil is his contradictions. He's a Catholic boy that dresses as a devil and expects to be seen as

In case you haven't read it in a while, something odd is going on in **Daredevil**, for the first time in years, the title is good again. Really, really good.

by
Benn Ray

a hero, and is seen as a hero, isn't that strange? It's these contradictions that make him a really fas-

DARING THE DAREDEVIL

Kesel's Daredevil, harkening back to Gene Colan and Stan Lee's Daredevil, seems truer to the definition of the word. If, for example, Spider-Man were to double-dare Daredevil to go pick a fight with the Incredible Hulk just for the hell of it, would he? Karl responds, "Well, maybe not exactly, but it isn't beyond the realm of possibility. I'm not trying to make him seem arrogant because he's a very careful guy. He's got to be, he's blind. But in a way, his attitude almost over-compensates for the fact that he's blind. That's what makes him do silly things, almost so people would never suspect he was blind. My Daredevil lives a little more on the edge than maybe he has in the past. I envision him walking a tightrope over the flames, and he has his entire life, and he enjoys that."

And of course it's inevitable that this new attitude will start to filter into Matt Murdock's life. "If Karen and Foggy both know he's Daredevil," Karl explains, "there's no reason to pretend Matt Murdock had a different personality than Daredevil. So I started to like the idea that, even in the courtroom, Matt would play a little fast and lose with the rules, he would be thinking on his feet, he would pull rabbits out of his hat so to speak. Matt and Daredevil's personalities will, in the future, have a lot less of a difference than they've had in the past."

DEVIL'S COURT

Karl plans to utilize the courtroom more so than his predecessors. He states, "My primary concern is doing stories that put the hero through interesting paces, which are exciting for the reader to look at. I'm primarily interested in, when it comes to portraying things in the courtroom, seeing how Marvel superheroes and the law interact. What if you need the Hulk as a material witness? In the past that would've been a lot more difficult than it is today. How do you know that man up there on the stand is Spider-Man? It raises a lot of interesting questions I'd like to address."

So his plan is to use the courtroom as a dramatic device within a superhero comic. He reasons, "We're really fascinated by the O.J. Simpson case, but we're not as fascinated by the same exact sort of murder that happened up the road in middle-class America. There's just more drama when you make it high society—more of a high profile crime which puts more pressure and stress on the participants."

However, that doesn't mean Matt Murdock has sold out, and, Karl defends, "That doesn't rule out a Hell's Kitchen case. Obviously there's a lot of potential there too. However, my natural leanings would probably be more towards LA Law-type drama. When we get into the courtroom, I really want to focus on the interaction between the Marvel characters and the law, not just an interesting lawyer case for Matt to handle."

THE GAUGE REMAINS RELEVANT

If you've had a hard time following the ups and downs of Daredevil over the past few years, don't worry about it. There's a fun and exciting Daredevil in town now, and that's all that matters. And if you haven't been following the adventures of the Man Without Fear over the past few years at all, it's no big deal, neither has his current writer. Karl admits, "I'm not someone who kept a close track on him for the last ten years or so, because I didn't know the exact ins and outs of his continuity. I knew about the "Fall From Grace" and I knew about the new costume, but I don't feel bound to that continuity, and no one seems to mind that I'm not," Fortunately, Karl [illegible] hasn't been bound by much on this title. Otherwise, instead of a relevant, gritty hero, we would have an irrelevant hero on our hands that [illegible]

THE MAN WITH THE PLAN:

"FABIAN NICIEZA ON THE UPCOMING ACCLAIM TITLES"

When Acclaim's relaunch of the Valiant line of heroes, **Birthquake**, managed to produce something less than a tremor over a year ago, fans began wondering just how long the company's comics had before they died a quiet death. However, the big wigs over at Acclaim had a wild card to play, which they recently did when they named former Marvel Editor and **X-Men** writer Fabian Nicieza as Editor-In-Chief. What Fabian has brought to the company, aside from know-how, is an excitement for comics that's contagious and a list of talent impressive enough to make any disbeliever see the light. Acclaim is back, and Fabian gives **FAN** the skinny on the projects planned. As Fabian describes the titles in his own words, you'll see what they mean by "SAME AS IT NEVER WAS."

BLOODSHOT

WRITER: Len Kaminski
ARTISTS: Sal Velluto & Jeff Albrecht
STARTS SHIPPING: March
FREQUENCY: monthly

"It's Oliver Stone meets the Terminator meets Frankenstein; it's a conspiracy theorist's joy. Bloodshot worked for a government agency called DOA which explored the unknown, and he got killed because he wanted to know too much. He was resurrected as Bloodshot. At least that's what he thinks he is, but he starts finding out that's not true. He's really a mob informant who's been turned into this nanite-infested walking weapon. And then he finds out he may actually be the original agent, whose dead body was used for the original templates. He has to find his way through the maze of himself, and while he's trying to discover himself, he's also uncovering all kinds of interesting things. Len Kaminski actually footnoted his proposal with real reference points like 'If you want to know more about NutraSweet as a secret weapon of the CIA, I'll prov'de you with a pamphlet.'"

X-O MANOWAR

WRITERS: Mark Wald & Brian Augustyn
ARTISTS: Sean Chen & Tom Ryder
STARTS SHIPPING: October
FREQUENCY: monthly

"The Armor Egg has been around since the year 400 A.D. when some guy named Aric had the armor. Other people have worn the Armor throughout time—the last one was a German soldier during World War II. The one thing that happened to everyone who wore it was that, inevitably, it wore them out and they died. We call it the Kentucky Fried Human Problem. The US Army had the Armor in storage in the same place they kept the Ark of the Lost Covenant. The Army has been studying it and extrapolating information but not putting it on anyone because it would kill them since the suit's systems were not compatible to human physiology. The government now brings in an operative named Donovan Wylie who debugs the program and decodes the Kentucky Fried Human Problem. They give the Armor to *their* Steve Rogers, their top operative Rand Banion, the guy who kicked total butt in Grenada and jumped out of a plane without a parachute to go save somebody in Desert Storm. And from there, we start to figure out whether the suit makes the man or the man makes the suit."

MAN OF THE ATOM

WRITERS: Warren Ellis
ARTISTS: Darick Robertson & George Perez
STARTS SHIPPING: January (second title to ship in April)
FREQUENCY: quarterly

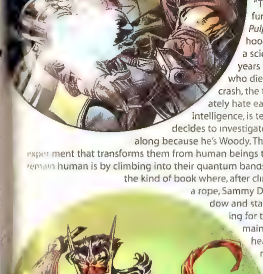
"**Man of the Atom** is the first of a series of quarterly 'Big Event' issues which will all be different in title, nature, and scope. Subplots and story points from our main books will always feed into and out of these special event issues. In our first issue we wanted to explore the boundaries of our universe. The way we're doing that is through a brother and sister, one of whom has a theological standpoint, while the other has a scientific standpoint, and the two of them are trying to figure out what makes man tick. That's why it's called **Man of the Atom**. What are we made of? How did we get here? Why are we the way we are? And if you think all of this is leading to the possibility of a near infinite energy-being manifesting itself on our Valiant Universe, the answer is yes, it is. But that's a building story for down the road."

VALIANT HEROES

ETERNAL WARRIORS

WRITER: Art Holcomb
ARTIST: Doug Wheatley
STARTS SHIPPING: February
FREQUENCY: quarterly

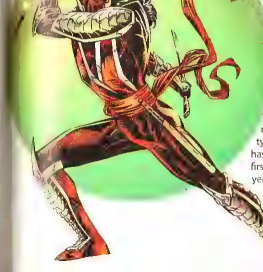
"When I call it *Dallas* meets *Highlander*, Art and Doug get mad because they think it sounds facetious, but I don't mean it that way. It's a family that's been around for 3,000 years which is a combination of the US Congress and the Ewing clan. It's a book about big things happening, big issues, big events. The moral quandary that these immortals have to face is that they are basically watching humanity on the precipice of a new millennium, and everything is changing. What was agriculturally based, spiritually based, it's all changing and they don't know if that's good or bad. Their conflict is 'Do we rule mankind or do we let mankind destroy itself?' Those are their choices, and they don't necessarily agree with each other."



QUANTUM AND WOODY

WRITER: Christopher Priest
ARTIST: M.D. Bright
STARTS SHIPPING: February
FREQUENCY: monthly

"These characters are basically a dysfunctional Batman and Robin meets *Pulp Fiction* on speed. They were child hood friends whose parents co-owned a science research complex. Twenty years later, at the funeral for their parents who die in an ever-so-mysterious helicopter crash, the two of them reunite and immediately hate each other. Eric, just out of military intelligence, is tenser than Bob Dole in a vise. He decides to investigate the crime himself and Woody tags along because he's Woody. The two of them get trapped in an experiment that transforms them from human beings to energy forms. The only way they remain human is by climbing into their quantum bands together once every 24 hours. It's the kind of book where, after climbing up the side of a building on a rope, Sammy Davis Jr. is going to open up a window and start talking to them. And while looking for the secret headquarters of their main villain, they're going to hit the headquarters of every other book's main villain first."



NINJAK

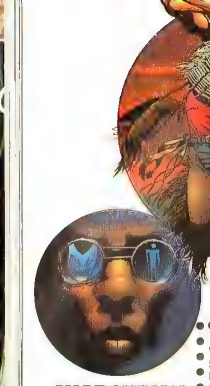
WRITER: Kurt Busiek
ARTISTS: Neil Vokes & Michael Avon-Oeming
STARTS SHIPPING: November
FREQUENCY: monthly

"**Ninjak** is an Acclaim video game in this universe. When a kid named Denny Meachum plays it, he finds that there's a puzzle in the game that no one else realizes is there. After putting the puzzle together, a magic lightening bolt zaps him and turns him into a buff, Asian, Jason Scott Lee type of guy, who has an innate understanding of his powers and abilities but still has the 16 year old mind of Denny Meachum. He finds out during the course of the first few issues that Ninjak was created because an evil sorcerer from hundreds of years ago, called Lord Accuma, is coming back. The last surviving member of the religious order that fought him off then is not strong enough to fight, so Ninjak has to battle him. However, Lord Accuma is creating disciples. Basically it's **Spider-Man** meets **Mortal Kombat**. It's great teen-angst combined with humor and good rock 'em, sock 'em fun."

MAGNUS

WRITER: Tom Peyer
ARTISTS: Mike McKone & Mike McKenna
STARTS SHIPPING: January
FREQUENCY: monthly

"Magnus is basically the same guy he always was except not 2,000 years in the future, he's in the present day. Because mankind has lost in the future, he comes back in time through the use of other people, taking the severed head of his robot mentor (basically his Alfred). He's got a simple yet incredibly complicated mission. Stop technology from subverting mankind's free will. However, it's not a matter of going and beating up a toaster factory or destroying Microsoft, it's a matter of trying to prevent mankind from letting the machines take over. The beauty of his character is that he firmly believes that it's easier to put your head through a brick wall than it is to climb over it."



TUROK

WRITER: Fabian Nicieza
ARTIST: Rafael Kayanan
STARTS SHIPPING: December
FREQUENCY: quarterly

"Everything is different but the same. It's a Son of Stone, a protector between Earth and the Lost Land, but it's a burden of responsibilty passed down from generation to generation. The eldest born son of the male line assumes the mantle of Turok because the first in the line who discovered the Lost Land accidentally allowed thousands of evolved dinosaurs into Earth, and they've been hiding among us ever since. The dinosaurs are trying to find a way to open up the breach between Earth and the Lost Land and allow all of the evolved dinosaurs to come back because they feel they should rule this planet since they were here first. The Lost Land is an interdimensional drain where everything funnels through, time, space, etc. Turok is a 20 year-old college sophomore named Joshua. He can go to the Lost Land and run into his predecessors, including the Turok of the 1800s who was never transplanted in time. Josh and his roommate Barry go on adventures together, so it's like *Bill and Ted* meet the *X-Files*. It's nasty, gritty, evil, conspiratorial-type stuff, but it's also fun and sarcastic. The origin story is a little heavy, but issue two is more fun because it's basically Spring Break in the Lost Land: A lot of beer and babes, and you haven't partied until you've seen a drunk brontosaurus."

SHADOWMAN

WRITERS: Garth Ennis (first 4 issues)/Jamie Delano
ARTIST: Ashley Wood
STARTS SHIPPING: November
FREQUENCY: monthly

"**Shadowman** is a dirty, disgust ing, nasty book about dirty, dis gusting, nasty people, set in New Orleans. A voodoo priest- ess takes a guy named Zero, an assassin by nature, who has been completely emotionally scarred to the point where he's barely able to talk, and trains him to be her new Shadowman The one before him, Jack Boniface, had too darn much free will. She needs someone who is much more amenable to her own w'll, an assassin to hunt down anyone on Earth who escapes Deadside, which is like a bus station between the earthly plane and Heaven and Hell (kind of like the waiting room in *Beetlejuice*), and lots of people escape this bus station, because it's a pretty sucky place to be. All of these undead escape into New Orleans, and Shadowman has to track them down And at the same time, he's trying to break through these self-imposed and artificially-imposed barriers on h mself and figure out who the heck he is. It's an eerie book, no doubt about it."

TRINITY ANGELS

WRITER & ARTIST: Kevin Maguire
STARTS SHIPPING: March
FREQUENCY: monthly

"The Trinity Angels are three sisters whose mother is an archeologist who accidentally unleashes 99 social gremlins from a supernatural prison. These gremlins manifest themselves in human beings It's like taking the movie *Gremlins*, shoving those gremlins into a human body, and having each body will itself into something odd The hook is that the sisters don't get along, but their powers are linked to one another so they have to be together. When one transforms into an Angel, they all go, no matter where they are. They look like regular Long Island girls, but when they transform, they become buff, Baywatch babes. These aren't dead, big-busted babes with fangs, these are living, interesting characters who happen to turn into something they might not want to turn into, doing a job they don't want to do. It's *Charlie's Angels* meets *Ghostbusters*. One of the sisters is a lawyer, one of them is a wandering art student/biker chick, and the youngest is a college student It's your typical girls from Long Island out to save the world."

TROUBLEMAKERS

WRITER: Fabian Nicieza
ARTISTS: Kenny Martinez & Anibal Rodriguez
STARTS SHIPPING: December
FREQUENCY: monthly

"This title is like The Little Rascals meet the **Challengers of the Unknown**, working for Johnson and Johnson They're a bunch of kids created by a major international pharmaceutical firm called G&G. They were conceived the good ol' fashioned way, but their DNA was tinkered with on a cellular level, and each of them are able to manifest specific powers. The company is in disagreement as to what they're doing with these kids. G&G inherited the company from their father. One G sees it as a way to make money, while the other G sees it as a way to create a better human race. The kids are 11 to 15 year olds and they have incredible powers in development They're learning how to use them, and they're also trying to learn how to be normal, which is hard to do when you live in an incredible, Kirby esque, super-science underground complex. So they go out and have all kinds of adventures, and at the same time they have very small, simple, slice of life stories."

THE IMPRINTS

Fabian has also introduced new imprints in the Valiant line. The Crime Fiction imprint will house **Armed and Dangerous** (by Bob Hall). **The Grackle** (by Mike Baron and Paul Gulacy), and **Gravediggers** (by Mark Moretti with Rodney Ramos).

The Science Fiction imprint will house **Sliders**, which is, according to Fabian, "The perfect kind of TV show to do as a comic " Also set up for the Science Fiction line is **Quantum Leap** as a series of miniseries and **Waterworld**, "which will be," Fabian says, "a sequel to the movie. it'll help flesh out and explain a whole bunch of things that needed to be explained. We'll also be doing a new **PunX** one-shot special by Dan Slott and James Fry. It serves to reposition this superhero parody title as something a little less sick and a little more fun."

Acclaim will also be publishing **Classics Illustrated**, the comic versions of great literary masterpieces. Fabian says, "It's original material from the '40s and '50s getting reprinted and colored. We're getting great new covers from a wide assortment of artists. We're calling them Study Guides for the MTV generation. It's something we're going to put out in the bookstores early next year as competition for that other dull, stodgy, text-heavy study guide program."

Aside from those titles mentioned, Fabian is working on some deals which, at press time couldn't be announced. But when these projects hit, there will be a lot of excitement generated in the comics industry by Acclaim and the man at the helm, Fabian Nicieza.

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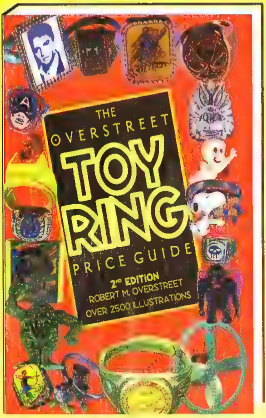

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INDY PRESS PROFILE

HEAD PRESS

Within quiet suburban Dallas, in a ten by ten foot second floor loft, the fulfillment of a dream resides. The dream is that of Robert Luedke, publisher of Head Press. For over a decade he had dreamed of bringing his vision of comics to fruition, and now, in his mid-thirties, he has thrown all his time, effort and finances behind making his dream profitable.

Head Press Publishing was established in 1995, when Luedke had made the commitment to pursue his publishing dream full-time. At the time, Luedke was the owner of a two-store chain of comic shops in Dallas, Texas, (Ka-Boom Comics). "When I decided to go into the business of comics in 1989," Luedke explains, "I had decided that I was either going to publish or retail. At the time, I already had a concept for a comic that I wanted to pursue, but I knew deep down inside that, while I had a lot of experience in managing a business, I didn't really know enough about production and publishing to take the risk at that time. So after months of research, I launched my retail venture and put the creative juices on the back burner."

Ka-Boom Comics ran successfully under Luedke's ownership until May of 1995, when he sold his last store in order to pursue the dream which had started to become an obsession. As Luedke recalls, "Toward the end of 1994, the publishing bug started to rear its head again as I found myself devoting more and more of my free time towards polishing a second concept I had for a comic book." That concept became Head Press first published work, **Template**, the ongoing series. The core of Luedke's original concept was the character of Jason 4, otherwise known as Template, a member of a group of futuristic characters. But as time went by, Luedke found more and more of his story hooks and character names were appearing in print from other publishers. It was this and the desire to do something in a more contemporary setting that helped to shape the character's present form.

Being a lifetime fan of science fiction novels and comics, I found myself becoming bored and disillusioned with the product that a lot of the major publishers were putting out," says Luedke. "Comics, it seemed, were succumbing to the same thinking which TV and movies had experienced for years: if it sells, repackage it and do it again, and again, and again. Free thinking was definitely taboo except on the fringes of publishing—the independents!"

Luedke maintains that he wanted once again to do comics which could illicit an emotional response in the reader, something he feels is missing in most comics today. He points to the works of Lee/ Kirby in the 60's, and Claremont/Byrne and Moench/Gulacy in the 70's as examples of achieving this in comics. "The comic industry has historically ran on a 20 year roller coaster-type cycle, with now being one of the low points in that. The new upswings in the past were all fueled by the influx of new creative ideas and talent. My hope is that Head Press can be part of a new breed of storytelling that will once again create fan excitement toward comics." With **Template**, Luedke is trying something a little out of the ordinary. "Independent comics usually depart from their mainstream counterparts in many

ways," says Luedke. "Whether it be tackling more mature subject matter, using styles considered more abstract and experimental, or simply by the fact that most are black and white, independents as a rule preclude them selves from being read by a good portion of the comic buying public. With **Template**, I am doing a science fiction-based action adventure, suitable for any age, done in a pretty conventional storytelling style. Hopefully, with all of that appeal, the book will gain mainstream readership." Luedke states that his favorite comment from readers of the series has been, "I can't wait to read the next issue!"

When doing **Template**, Luedke wears many hats, as he writes, pencils, inks, letters, edits, and markets the title mostly by himself, much in the way that many self publishers must handle everything related to their book. While he admits this does allow him something he always enjoys, (total control over a project), at this time it's also a matter of economics. For the same reason, **Template** will remain in black and white for the near future. "When readership growth warrants investing the additional funds into going color, I will make the plunge. I even have a one-issue storyline in the wings that will explain the change within the title."

in storytelling and one day hopes to achieve the level of confidence necessary to do likewise.

Eric Allen

Allen served as color artist on the covers for **Template** #4 and #5 This Auburn graduate has an excellent grasp on the fine art of computer coloring. He has colored a number of projects for Dagger Comics, including **Mavericks**, **Scorpion Corps**, **Team Anarchy** and **Variogenesis**. Allen is currently following the self-publishing path, with four different projects planned for release in the next year, through his Omega 3 Studios.

Scott Meath

Meath has been inker on both **Interlude With Max** and **Max Damage: Panic!** He is also is co owner of Big World Comics in Carrollton, Texas

Kelsey Shannon

Kelsey started drawing seriously at the age of sixteen when his best friend Lorn got him interested in comics. On his twentieth birthday, he moved to Oregon in hopes of starting a career in comics. While there, he landed a job with Morning Star studios where he did the finishes for the first page of **Araknis** #3. From there, Kelsey went on to do a pinup and an eight page story for Boneyard press's **Babylon Crush**. And then there's Head press and Robert Luedke. I did the pencils for "Template Prologue" (part one) which will run in **Template** #5. "The greatest contributor to my success," states Kelsey, "is my mother Peggy."

OTHER HEAD PRESS CONTRIBUTERS

Michael Lagocki

The artist and writer on **Max Damage: Panic!**, Lagocki is a Philadelphia native who has split the last six years between Pennsylvania and Dallas, Texas. He is currently a part-time student at the University of North Texas. His first published work was for Head Press in **Template** #2, in which he co wrote and penciled "Interlude With Max" (a four page backup story). He has done commercial logo design and spot illustrations as well as a daily cartoon strip in his college newspaper. Lagocki also currently serves as an unofficial sounding board for a lot of the brainstorming done for future paths for **Template**. He admires artists who push the envelope and create new solutions

Crow-A-Palooza

***FAN** gives you the guided tour (please, no moshing) of everything Crow coming at you this summer. Beginning with an interview with The Crow: City of Angels' star, Vincent Perez, and moving through all of the merchandise associated with the new Miramax/Dimension Film, we're making sure you don't miss a thing. And check out the huge contest here as well, where you can win the actual mask used in the movie as a model for the Crow's makeup! So clear those feathers away and get ready to descend into the City of Angels.*

compiled by
Jeff Conner, Max Gottfried, and Christopher Woodward

VINCENT PEREZ FLIES HIGH

*As the star of the newest Crow movie, Perez has been cited by many as one of the brightest new stars in the Hollywood sky. **FAN** was lucky enough to chat with Perez about his experiences making what is sure to be a huge hit summer film.*

FAN: Were you familiar with the Crow comic book before you started the film?

Vincent Perez: Yeah, it was part of my research. The first night James [O'Barr] and I met, I was quite nervous because he's the creator and I wanted to impress him, of course, and do the best work I could. Without James, it wouldn't be possible to have done this movie and tell this story. It's very important when you start with a comic book like this one, which is based on a real feeling, to strive for that. The first one was a catharsis, it was based on a true story. It was very important to stay with the truth, with being honest with the character. Everybody associated with the movie was very concerned about giving their best, and I think James felt that when he was on the set.

How did you meet director Tim Pope?

When I saw him for the first time, I felt that he had a vision, and it's always very important for an actor to follow the vision of his director. I really felt that this guy had a vision and an honesty. I was also very proud to work with Iggy Pop. He was a very honest man as well, and he was really thrilled to be acting. He was like a child discovering things on the set and ready to learn, and it was great to see that from him. He was a wonderful presence on the set.

What's your background?

I'm half-French and half-German. I was born in Switzerland, and I moved to New York a few months ago, and it's quite different. I've done about fifteen movies in Italy and France. I did *Queen Margot* with Isabelle Adjani. I did *Cyrano de Bergerac* with Depardieu. The big difference in making films in this country, though, is the amount of power producers have. But Tim Pope was quite free to do what he wanted on this film.

Describe how the movie feels to you now that it's out and you've seen it.

In terms of how it looks, the idea was that there's no natural light in the City of Angels, it's all this sodium vapor lighting. The color blue has been banned, and blood is black. The scene in which my character dies was one of the most difficult scenes for me. It was, of course, very violent. And I had to try to protect a child in that scene. And it was also what we did on Tim Pope's first day. Then the Monday that they had me in the water after the gang dumped me off the pier, that was a tough day. My character is supposed to be in limbo, trapped between the two worlds, so it's his rebirth under the water. I was tied up and I couldn't get out of the water without being untied. So it was a little scary. Each time I was going under for forty-five minutes, then getting out for ten or fifteen minutes, and then getting back in for another 45; I spent eight hours doing that.

Had you ever worked underwater before?

No. I learned from this movie. It's a very strange feeling because when you're in the water, you can't see anything. And my air was a little far away from me for the shots; I'm supposed to be panicking under the water, so it wasn't that hard [laughs].

How about when you rise up out of the lake, was it a relief to film that?

Well, no. We actually filmed that later at a lake in the middle of the winter. They shot me out of the water on this platform in about a second and half, and it was very cold. I couldn't wear a wetsuit because of the ripped shirt as the costume, so they had a jacuzzi right there on the set for me. My temperature would drop to the point where I lost like five degrees. So everybody was really nice that day on the set.

Did you like anything about doing the film, other than the jacuzzi?

What I liked about the film is that it's not really connected to the first one too much, but, like the first one, it *is* connected to the comic book. And that was important for us. It's important to create a new style each time you do a *Crow* movie. The only real link to the first movie is Sarah's character, who was younger in the first movie. It was a very tough shooting because it was always very intense. Everyday I was always going into this madness because it's just an impossible situation and yet you have to believe in it.

What are some other differences between this and the first one?

Well, the mask is different in this one. When I was wearing it, I felt a freedom behind it, to express things, and

after that I was unstoppable in a way. It just gives you a feeling that you have no limits, but at the same time, there's a sadness in the mask. It felt like it was made for me, since it was new for this film. What was great about this film, though, was that my character changed. We found a very poetic way to show the violence. With my first victim, I'm like a Joker, and enjoying my revenge, but with the second one, I become more reflective. It changes as I move from victim to victim.

What's the deal with all the graffiti in the background everywhere in the film?

They created a special Crow ffiti font for the film, and the screenwriter, David Goyer, came up with specific graffiti for each sequence. It's like graffiti as Greek Chorus. So when you get the laser disc, you can freeze the frames, I guess, and decipher all the things written there. They actually dressed areas of Los Angeles to look like that at different times.

Did anything strange happen on the set?

Late one night we were shooting on a bridge near the street. The streets were closed, and we were all sort of tired. Anyway, I was standing there and I heard this huge bang, and there was a real chase happening, just passing through the frame as we were there, people shooting guns and running after each other. We were all just very quiet. True story.

What did you do after the shoot was over?

I was exhausted, I have to say. The water was the toughest thing. I was really tired at the end of the shooting. The whole crew had the Crow makeup on during the last day of shooting, actually, and it was a little surreal, but also neat.

THE GOOD STUFF

Want to know what cool **Crow** *related stuff will be heading your way in conjunction with the new movie? Then you're in the right place.*

COMICS

Kitchen Sink is the name to look for when it comes to the comic adaptation of *The Crow: City of Angels*. Featuring the writing talents of John Wagner and Dean Ormston, this is the first **Crow** series ever to be presented in full-color. It will be limited to a three-issue monthly series, and each issue will be available with two different covers, another **Crow** first. Cover "A" of each issue will be an art cover to go along with the beautiful art of the series, while the 'B' cover will be a photo still from the film. Issues one and two are already out, but your comic dealer should be carrying them all the way through the summer.

THE SOUNDTRACK

Released through Hollywood Records, the soundtrack to *The Crow: City of Angels* is sure to be as hot as the music to the original film was a couple summers ago. The CD features some of the most popular alternative artists on the radio, including Hole, Filter, Bush, and White Zombie. The first single, from Hole, has already started to receive heavy rotation on alternative radio and MTV. Preorders on the soundtrack were higher than for its predecessor, the original soundtrack, and, as it hits stores, Hollywood Records has something special in store for collectors. A special limited-edition CD, of which only 25,000 will be made, will appear at the same time as the regular-edition soundtrack. Featuring lush, exclusive packaging, once they're gone, they are gone for good.

BOOKS

The most in-depth, authoritative book on the making of *The Crow: City of Angels* is certainly Kitchen Sink's **Diary of the Film**, by Jeff Conner and Robert Zuckerman. Full of rich, colorful photograpns shot during the filming of the movie, **Diary** is a beautiful record of what went into the shoot. You get interviews with all of the main actors, the director, the screenwriter, and the production designer, Alex McDowell, who gave the film its unique look.

Since Conner and Zuckerman were both on set for all stages of the filming, their perspectives are both revealing and informative as they give you all of the behind-the-scenes details. Beginning with the search to find the right story and creative team to tackle this second film of *The Crow* series, the book traces the development of the film from screenplay to design, to the final days of filming. This is a lavish book and well worth seeking out.

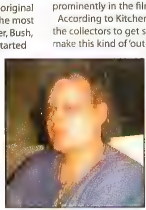
THE PLAQUE

Streamline Pictures, in association with Dimension Films, is offering a very detailed **Crow** plaque for only the most serious **Crow** collectors. Released unassembled, the **Crow**-obsessed will want to set aside a good chunk of time to work on putting this model together. But once it is assembled, it makes a beautiful wall decoration for any room of the house. There are only a limited number of these available, however, so if you want one, better get it soon. It really is the perfect addition to any **Crow** collection.

CARDS

As is the case with most important big screen releases, there is a card set being produced in direct conjunction with the film. Kitchen Sink has captured images from all of the key scenes of *The Crow: City of Angels* on 90 UV coated, foil stamped cards. What's more, each pack includes eight cards as well as one of 10 different temporary tattoos inspired by designs from the film. Randomly inserted in packs will be ten embossed portrait cards by artists such as Kelley Jones, Kevin O'Neill, and Tim Bradstreet, as well as an even rarer bunch of six Crow-mium cards featuring art by **Crow** creator James O'Barr. And unique to this set are super-rare Ultra-Chase cards, randomly inserted at one per case. Each of these cards is redeemable for a fine art print of a painting featured prominently in the film and available nowhere else.

According to Kitchen Sink's publisher Denis Kitchen, "We want the collectors to get something of long-term value. We plan to make this kind of 'out-of-pack' experience the standard in all of our foil card sets." What's more, the trading card series will feature the highest quality printing Kitchen Sink uses on their sets. This is a real effort to make cards that anyone who sees the movie should enjoy.


Crow creator James O'Barr

While not related to the film, James O'Barr, through 21st Century Archives, has a trading card set being released as well. The 50-card edition is titled **The Art of James O'Barr** and features never before published images which O'Barr personally selected himself. The backs of the cards feature a brand new comic story written and illustrated by James O'Barr in a nine-panel format.

This is exciting not only for comic and card fans, but for the loyal legions of **Crow** fans as well. Much of O'Barr's imagery reflects outcasts and those who have been alienated from society. As a result, a great many people who feel disenchanted with life have gravitated to O'Barr's work. And all of these fans should be quite impressed by this new set, showcasing a vast amount of color work that, until now, had only been seen in his portfolios. This is in sharp contrast to his unforgettable black & white palette.

The Art of James O'Barr will also contain over 500 autographed cards randomly inserted. And, via a redemption card program, lucky fans will also have the opportunity to win original art by O'Barr. Chase cards are foil-stamped and randomly sorted into the 8-card packs, 36 of which are loaded into every box. *

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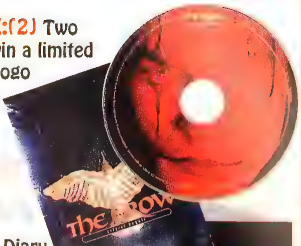
GRAND PRIZE:(1) One reader will win the actual mask used by the Crow, Vincent Perez, in The Crow: City of Angels as well as a limited edition Crow logo wall plaque, a Crow poseable statue kit, an uncut sheet of movie cards, an uncut sheet of The Art of James O'Barr cards, a Diary of the Film, a cd soundtrack from the movie, and a #1 Crow: City of Angels comic!

FIRST PRIZE:(2) Two readers will win a limited edition Crow logo wall plaque, a Crow poseable statue kit, a box of Crow movie trading cards, a cd soundtrack, a Diary of the Film, a Crow tee-shirt, and a #1 Crow: City of Angels comic!


THE CROW
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ANDY MANGELS'
HOLLYWOOD HEROES

Welcome to the most up-to-date news column on your favorite comic book/sci fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

MARVEL'S FOX

In a move that surprised no one—especially industry insiders—Marvel Productions and the Fox Network have made a deal to produce all future animated series for Fox Children's Network. Currently, Fox airs *X-Men* and *Spider-Man*, both of which are high-rating series for them. Rumors are that Fox was frustrated that they let *Incredible Hulk* slip through their hands to UPN and decided to firm up an almost exclusive deal. The deal lasts for seven years, with a whopping 21 year distribution agreement, and gives Fox all of Marvel's characters—and any new characters created in that time—to develop as animated series. First up in the new agreement will be *Silver Surfer* for Fall 1997, followed closely by *Captain America* and *Daredevil*. Also in development for possible series are *Thor*, *Avengers*, and *Black Widow*.

The deal calls for at least four new series during the seven years, and a minimum of 52 finished episodes combined, with Fox promising at least two series per year either in full-series or miniseries form. In earlier deals brokered by New World, the syndicated series *Fantastic Four* and *Iron Man* are not covered by this agreement, nor are *Incredible Hulk* or *Ghost Rider*, though Fox can grab those series if or when options are dropped. Until then however, characters from all four of those series can be used by FCN (though it's unlikely they'd be seen in anything other than a cameo).

On the prime-time side, Fox still has telefilms planned this year for *Nick Fury, Agent of S.H.I.E.L.D.* and *Black Widow*. Fox films also has the *Silver Surfer* (directed by Geoffrey Wright of *Romper Stomper*), *X-Men and Wolverine* (with Richard Donner producing), *Fantastic Four* (produced and directed by Chris Columbus), and *Daredevil* (directed by Carlo Carlei) films in various stages of development. Any speculation that Fox may purchase Marvel outright in the near future would not be unfounded, though neither side admits to the prospect.

Deemed too dark for FCN, UPN's *Ghost Rider* is set for a Fall '97 airing on UPN as a *Baretta*-like mystic police drama. And Fox's spring pilot film, *Generation X*, will get another pilot film and 20 episodes for a syndication deal also for the Fall of '97. Some of the parts will be recast as new characters will be added.

HULK'S A SMASH?

Here's the star studded voice cast for the UPN's *Incredible Hulk* series: Hulk (Lou Ferrigno), Bruce Banner (Neil McDonough), Rick Jones (Luke Perry), General Thunderbolt Ross (John Vernon of *Batman: TAS*), Betty Ross (soap star Genie Francis), Doc Samson (Shuddee Stevens), Major Talbot (Kevin Schon), Gabriel Jones (Thom Barry). Look for guest spots by Ghost Rider (Richard Grieco), She-Hulk (Lisa Zane), Iron Man (Robert Hayes), Thor (John Rhys-Davies), Sasquatch (Peter Strauss), War Machine (Dorian Harewood), and the Thing (Chuck McCann). Villains will include The Leader (Matt Frewer), henchman Gargoyle (Mark Hamill), gamma-creature Abomination (Kevin Schon again), Doctor Doom (Simon Templeton), Wendigo, and even Zzzax

SHAQ ATTACKS AS STEEL

Basketball star Shaquille O'Neal has signed to star as *Steel*, the African-American *Superman* character. Rumors are that Shaq wanted to play a hero (following in his first major outing as a genie in *Kazaam* and earlier role in *Blue Chips*), and John Henry Irons/Steel was the perfect choice. Quincy Jones is producing the film, which will be written and directed by Kenneth Johnson (no stranger to superheroes with a credit list of six *Million Dollar Man*, *Bionic Woman*, and *Incredible Hulk* on his TV resume, along with genre hits like *Alien Nation* and *V*). The movie will rush its way through production so that it can finish before basketball sea son starts.

SUPER MOVIE, SUPER VOICES

Warner announced a *Superman* animated film in 1998. Also, there's strong talk of using the *Superman* Wb animated series to spin off a *Lobo* toon for WB. Speaking of the animated *Superman*, here are a few more stars lending their vocal talents to the series: tabloid TV reporter Angela Chen (Lauren Tom of *Friends*), Martha Kent (Shelly Fabares of *Coach*), Jonathan Kent (Charles Howerton of *Batman: TAS*), Bruno Manheim (Bruce Wertz of *Hill St. Blues*), Bibbo (Brad Garrett of *Casper*), Brainiac (Corey Burton of *Aladdin*), Metallo (Malcom McDowell), and Parasite (Jim Belushi). Other villains include Bizarro, Darkseid, Mr. Mxyzptlk, Livewire, and Lobo.

BAT OF RUBBER...

The *Batman and Robin* film, set for next summer, is in full swing with some great looking designs displayed at San Diego ComicCon. Once again, Batman's (George Clooney) suit has been redesigned ("The Batman outfit that Val Kilmer and Michael Keaton wore will fit George everywhere except the codpiece, which will have to be dramatically enlarged," joked director Joel Schumacher), as has Robin's (Chris O'Donnell), who now looks much more like Nightwing. Now a ward of Alfred rather than the daughter of Commissioner Gordon, Batgirl (Alicia Silverstone) looks like a cross between the past Batman suits and a H.R. Giger design, with sculpted rubber muscles and breast swirls.

Mr. Freeze (Arnold Schwarzenegger with a $25 million paycheck!) will be more high-tech than past incarnations, and the designs for a frozen Gotham looked great. Freeze's tragic wife will be played by super-model Vendela. Eco-terrorist Poison Ivy (Uma Thurman) is costumed similarly to her comic incarnation, and protected by the hulking Bane (as yet uncast). *Batman and Robin* heads before cameras in September. Look to Taco Bell for the promotions

...BAT OF INK

Word filtering from Warner animation is that you will see a second *Batman* animated feature for direct-to-video release in summer/fall 1997, directed by Boyd Kirkland and written by Randy Rogel. Mr. Freeze will be the villain, and Batgirl will make a cameo appearance. Also, you will definitely see more new *Batman* animated episodes once the series leaves Fox (in 1998) and gets housed at WB Network.

TOTH BY DESIGN

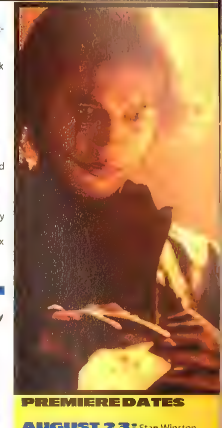
A great new book has come out for fans of animation. **Alex Toth: By Design** is co-written by Toth and Darrell McNeil, and the hefty volume examines the master artist's wonderful designs for dozens of cartoon series. Included are model sheets and storyboards for *Space Ghost*, *Herculoids*, *Fantastic Four*, *Galaxy Trio*, *Three Musketeers*, *Super Friends*, *Shazam*, *Mighty Mightor*, *Moby Dick*, *Sealab*, *Bionic Six*, and many more! With over 2500 pieces of artwork and clocking in at a massive 360 pages, no serious fan of animation, superheroes, or masters of comic book artwork should be without this book. It's $30 at your local store. McNeil is following up his work on this book as lead storyboard artist on the upcoming *Street Fighter* and *Pillow People*.

MOVIE QUICK NOTES

Fox has bought the rights to **Anne Rice's *The Mummy*** for James Cameron's Lightstorm. No word on whether Cameron will make this his next project now that *Spider-Man* is back in legal limbo and *Terminator III* is waiting for everyone's schedules to gel. • Hot off their success on *Independence Day*, Dean Devlin is writing a live-action *Gargoyles* movie (Disney), plus producing the newly revived *Godzilla* (Tri-Star), both for Roland Emmerich (director of *Independence Day*) to direct.

TV QUICK NOTES

Nickelodeon will be adding *The Wubbulous World of Dr. Seuss* to their Fall schedule. It runs at 8 pm,



PREMIERE DATES

AUGUST 23: Stan Winston does the special makeup effects for *The Relic*, a new horror film touted as "Alien in a museum." Penelope Ann Miller stars as the woman with enough balls to fight the monster. • In a month already glutted by horror films, will the slick New Line remake, *The Island of Dr. Moreau* make it? With stars like Marlon Brando and Val Kilmer, you can bet it'll get some attention. David Thewlis also stars, as well as Fairuza Balk in an erotic turn that would make her Dorothy character from *Return to Oz* blush. • Mario Van Peebles stars as an unstoppable government-created cyborg who is hunted down by another unstoppable government-created cyborg after he gains a conscience in *Solo*. Look for the Dark Horse comic adaptation.

AUGUST 30: Atmosphere reigns again in *The Crow: City of Angels*, sequel to the previous comic-based film Vincent Perez stars as Ashe, the latest human brought back from the dead to wreak vengeance on his killers, this time in a decaying Los Angeles. It looks great, the premiere has been moved back again for this late launch.

Andy Mangels also reports on ***Star Wars*** *for* ***FAN*** *(see* ***Star Wars Futures****)*

beginning October 7. Jim Henson Productions is creating the series based on Theodore Geissel's children's books. • Nick has also renewed *Space Cases*, the sci-fi kids series created by Peter David and Bill Mumy. Thirteen new episodes will be produced for premiere in late September or early October. • Despite word from the production offices, *Space: Above & Beyond* was not picked up for syndication. Glen Morgan and James Wong have returned to Fox to work with Chris Carter again on *The X Files*, as well as on his new series, *Millennium*.

COMIC QUICK NOTES

Word is that Wesley Snipes is coming close to signing on for New Line's *Blade the Vampire Hunter*, based on the Marvel character. David Goyer scripted, and Steve Norrington (*Death Machine*) is the director. Blade's mentor is The Whistler, which was a creation of Goyer's that was first seen in Fox's animated *Spider-Man* series. Comic book nemesis Deacon Frost is the villain. • Speaking of vampires, none other than Uma Thurman has signed on to play the vampiric heroine in *Vigil*, based on the Millennium comic series from Arvin Loudermilk and Mike Iverson. • Top Cow's comic series, *21*, is being developed for an animated series for Fall 1997. A second series will also be produced, both with Film Roman. *CyberForce* is still in development at DreamWorks, though due to the Marvel deal, a Fox airing is highly unlikely.■

UPCOMING ON TV

Note all air dates were scheduled at press time and may change

SERIES	Title	Air Date	Tidbits
ADVENTURES OF SINBAD (SYN)	pilot	Sept 16	HARPIES AND GENIES
BABYLON 5 (SYN)	WALKABOUT	Sept 2	TESTING SHADOWS' WEAKNESS
	GREY 17 IS MISSING	Sept 9	PART OF STATION DISAPPEARS
	AND THE ROCK CRIED OUT, NO HIDING PLACE	Sept 16	NO REFUGE FOR THE PURSUED
	SHADOW DANCING	Sept 23	FRANKLIN HITS CRISIS POINT
THE BURNING ZONE (UPN)	pilot	Sept 3	PARANORMAL VIROLOGY
CRYPTKEEPER'S HAUNTED HOUSE (CBS)		Sept 14	LIVE-ACTION GAME SHOW
DARK SKIES (NBC)	pilot	Sept 21	MOODY X FILES LIKE SERIES
FLASH GORDON (SYN)	MAROONED ON MONGO	Sept 9	FLASH AND DALE CRASH
F/X: THE SERIES (SYN)	pilot film	Sept 2	SERIES BEGINS SEPT 16
HIGHLANDER (SYN)	ONE MINUTE TO MIDNIGHT	Sept 23	
HOMEBOYS FROM OUTER SPACE (UPN)	pilot	Aug 27	SCI-FI SITCOM
INCREDIBLE HULK (UPN)	THE RETURN OF THE BEAST PT I	Sept 8	ORIGIN FLASHBACK
	THE RETURN OF THE BEAST PT II	Sept 15	HULK VS THE LEADER
THE MASK (CBS)		Sept 14	SECOND SEASON BEGINS
	in syndication	Aug	WEEKDAY "STRIPPING" STARTS
MILLENNIUM (FOX)	pilot	Oct 25	FROM X-FILES' CHRIS CARTER
POLTERGEIST: THE LEGACY (SHO)	pilot	Sept 23	SYNDICATED PREMIERE
THE PRETENDER (NBC)	pilot	Sept 21	SUPER GENIUS VS. GOVT.
PROFILER (NBC)	pilot	Sept 19	HUNT FOR SERIAL KILLERS
REAL ADV. OF JONNY QUEST (TNT)	THE DARKEST FATHOMS	Aug 26	NEW SERIES PREMIERES
ROGER CORMAN PRESENTS (SHO)	LAST EXIT TO EARTH	Aug 24	ALIEN FEMALES CAPTURE MEN
	BLACK SCORPION II	Aug 31	SCORPION VS. TWO VILLAINS!
	HUMANOIDS OF THE DEEP	Sept 7	KILLER FISH REMAKE
	VAMPIRELLA	Sept 14	COMIC HEROINE DEBUTS!
SAVAGE DRAGON (USA)	BULL	Sept 21	SECOND SEASON PREMIERE
THE SENTINEL (UPN)		Sept 4	MORE SUPER-SENSES COP
STAR TREK: DS9 (SYN)		Sept 28	SISKO GOES TO OLD ENTERPRISE
STAR TREK: VOYAGER (UPN)	BASICS PT II	Sept 4	SEASON OPENER WITH KAZONS
	FLASHBACK	Sept 11	30TH ANNIVERSARY SHOW
	SACRED GROUND	Sept 18	CHAKOTAY'S PAST REVEALED
	FALSE PROFITS	Sept 25	LOST TNG FERENGI REAPPEAR
SUPERMAN (WB)	pilot	Sept 6	90-MINUTE PRIMETIME PILOT
		Sept 7	REGULAR SERIES PREMIERES
TARZAN: THE EPIC ADVS (SYN)	RETURN OF TARZAN	Sept 22	TWO-HOUR PILOT MOVIE
	MAKING OF TARZAN SERIES	Sept 22	ONE-HOUR SPECIAL
VIPER (SYN)	WINNER TAKE ALL	Sept 23	VIPER VS. BIG RIG
X-FILES (FOX)		Oct 4	FOURTH SEASON BEGINS

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pictures that move

THE ADVENTURES OF PINOCCHIO
NEW LINE, G

And so it begins, the deluge of live-action re-makes of Disney classics. Next up, *101 Dalmatians*, but until then we have *Pinocchio*, starring the voice of Jonathan Taylor Thomas as the wooden boy come to life and Martin Landau as his beloved creator/father Geppetto. Although based more closely on the original Carlo Collodi story, this tale contains some darker edges that Disney is far too well lit to ever show. However, similar scenes that played out as suspenseful by the Disney animation department are just plain scary here thanks to computer animation. Thomas as Pinocchio is squeaky, whiny, and just plain annoying. The production doesn't allow for credible interaction between father and son as Landau stiffly ambles through the town and across the countryside after his mischievous wooden boy. His accent, reminiscent of his academy award winning role of Bela Lugosi in *Ed Wood*, seems like he could go off any moment into a drug-induced tirade about Boris Karloff. Instead of a cohesive whole, there are two distinct movies here, the one Landau is desperately trying to act in and one where a wooden boy comes to life and has adventures thanks to the magic of computer animation, and both are just strings to hold you down.

—Benn Ray

COURAGE UNDER FIRE
FOX, R

Denzel Washington is one of my favorite actors. Meg Ryan is one of my favorite actresses. Ed Zwick directed *Glory*, one of my favorite films. In Hollywood, when you team any three of my favorites up, it generally results in an utterly disappointing picture (example: Dustin Hoffman, Sean Connery, and Matthew Broderick in *Family Business*). Not so, I am glad to report, with *Courage Under Fire*, the subtle-yet-moving post-Persian Gulf War story of the investigation of a Medal of Honor nominee, the first ever female nominated for the nation's highest military decoration in combat. Though fictional, the film is startlingly realistic and even-handed in its portrayal of the officers and enlisted men (Some are jerks, some are stand-up guys, just like the rest of society--who would have thought Hollywood knew?) Washington, or "Denzel" as we call him around the ol' **FAN** offices, is dead-on as the troubled investigating officer. Ryan is not over the top as the nominated officer in question. If you haven't checked this one out, do so.

— J.C. Vaughn

INDEPENDENCE DAY
FOX, PG-13

As if there's actually somebody out there who hasn't seen this movie yet.... Have a seat, buckle up, keep your arms and legs inside the theater at all times and...enjoy your ride. Huge, exciting, overwhelming. *Independence Day* is a great flick if you can get past the notion of "Hey, that's the Fresh Prince punching that alien in the head," the casting obviously looks like they spent all their money on special effects (the "all-star" line-up reads like the *Love Boat* of the '90s), the horrifying presentation of rampant, brutal, American patriotism passing for globalism, how fortuitous it is for Earth that the alien mothership was Macintosh compatible, ... Well, I could go on and on, but sometimes it's best not to look too hard, just sit back and enjoy the ride.

—Benn Ray

A TIME TO KILL
WARNER BROS, R

Would you buy a sandwich from a man named Grisham? Of course not, that's why he writes books, big, popular, best-selling books. And of course, as inevitable as pollution, they're made into movies. This, based on Grisham's first book, is a convoluted racially-sparked court thriller about Carl Lee Hailey, a black man (Samuel L. Jackson) in a small Mississippi town who guns down two rednecks for raping his daughter. He's brought to trail and Jake Brigance (Matthew McConaughey—looking like he can't decide if he wants to be the next Brad Pitt or Paul Newman), a young white lawyer, out of guilt, takes his case with the help of a young, idealistic yankee law student (Sandra Bullock) and a divorce lawyer (Oliver Platt—looking very much like Elvis). Racial tensions flare and threaten the lawyer, his family and friends, but justice must prevail, whatever justice is. By the end of the film the notion of justice becomes so twisted that the message sent out is, as the title so unoriginally states, there is a time to kill. Aside from promoting premeditated murder, *A Time to Kill* indulges in every southern stereotype known. Actors like Jackson and McConaughey struggle to get past the shallow characterization, only to find little reinforcing substance. However, the actors who indulge in the stereotypes their char-

acters are grounded with turn in entertaining performances, Platt, Donald Sutherland (as Brigance's mentor), and Kevin Spacey (as the sharp DA). This film will probably be a blockbuster and receive Oscar Nominations, but don't buy into the hype. The time to kill this film was when someone first said, "Hey, we should turn this into a movie."

—Benn Ray

TRAINSPOTTING
MIRAMAX, R

Oh dear God, it's *Trainspotting*, yet another "hip" film about youth, drugs, apathy, and poverty. This Scottish movie about a group of friends who live in the projects focuses on the drugs, violence, and conversation that consume them. It tries to be graphic in its presentation, but that's spoiled by the lukewarm MTV style. Rarely does the film pack any punch, with much of it either over or underdone. When it does hit, well, it was only a second in a two hour movie. The acting is ok, although the accents are so thick that subtitles should have been used. Backed with a director who longs to be Martin Scorcese but is actually John Hughes, the film is really just another young adult comedy that tries to be profound and drags as a result. *Trainspotting* is not bad, but it's not good. It's just there. Wait for the video.

—Donald Andrew Hershberger, Jr

flash forward

by BENN RAY

BOGUS
Breed: Invisible Buddy Comedy
Studio: Warner Bros.
Release: November
Director: Norman Jewison
Screenplay: Alvin Sargent
The Players: Whoopi Goldberg, Gerard Depardieu, Haley Joel Osment, Andrea Martin, Denis Mercier, Ute Lemper, Sheryl Lee Ralph, Nancy Travis
Insider Info: While filming in Newark, NJ, a rainstorm wiped out a day of filming an elaborate traffic jam. As a result, steaks, chicken, pork loins, and fresh fruit prepared for the crew was donated to nearby St Rocio's homeless shelter. I bet a lot of homeless people were doing a rain dance that night.
The Lowdown: When an orphan (Osment) from Las Vegas is sent to stay with his foster mother (Goldberg) in New Jersey, he brings his along his imaginary friend Bogus (Depardieu).
The Tip: It's *Harvey* with a Frenchman!

THE CRUCIBLE
Breed: Bastardizing The Classics
Studio: Sony/Triumph
Release: November 27
Director: Nicholas Hytner
Screenplay: Arthur Miller
The Players: Daniel Day-Lewis, Winona Ryder, Paul Scofield, Joan Allen, Bruce Davidson, Jeffrey Jones, Rob Campbell, Charlayne Woodward
Insider Info: Day-Lewis helped build the set without the aid of electricity or water. During the filming he insisted on "living a simple lifestyle." Of course that probably means no room service. Also, the cast members reportedly visited the grave sites of the characters they portrayed. Now that's character research for ya.
The Lowdown: Based on the 1953 Arthur Miller play, about the 17th century Salem witch trials, this film is set in the heart of Puritan America, Massachusetts.
The Tip: Yes, there was once a time in our past when we killed people for no apparent reason. Hey, what year are we talking about? I bet it was all that violence on TV that got those wacky Puritans a little fire crazy.

DEVIL'S OWN
Breed: Another Irish Terrorist Thriller
Studio: Sony/Columbia
Release: November
Director: Alan J Pakula
Screenplay: Kevin Jarre
The Players: Harrison Ford, Brad Pitt, Margaret Colin, Ruben Blades, William Atherton, Paul Ronan, Julia Stiles, Ashley Carin, Kelly Singer
Insider Info: Director Pakula, who worked with Ford once before on the thriller Presumed Innocent, was twice nominated for the Academy Award, once for *All the President's Men* and once for *Sophie's Choice*.
The Lowdown: Set in 1993, as the IRA announce peace talks with the British, a New York City Irish-American cop (Ford) takes a young Irish emigre (Pitt) into his home. However, the emigre has a bloody agenda, you know how those terrorists are, that leads the cop on a manhunt to find the terrorist and save his life.
The Tip: "Honey, look what I found. It's a terrorist. Can I keep him? Pleeeaaasssseee? I promise I'll feed him and clean up after him and take him for walks every day."

THE MIRROR HAS TWO FACES
Breed: Your Chance To Work With Babs
Studio: Sony/TriStar
Release: November 15
Director: Barbara Streisand
Screenplay: Richard LaGravanese
The Players: Barbara Streisand, Jeff Bridges, Pierce Brosnan, Mimi Rogers, Brenda Vaccaro, George Segal, Austin Pendelton, Lauren Bacall
Insider Info: Screenwriter LaGravanese also scripted *The Fisher King* and received an Oscar nomination for, yetch, *The Bridges of Madison County*.
The Lowdown: Two university professors (Streisand and Bridges) marry out of convenience and notice their relationship slowly begin to fall apart as they begin to fall in love with each other.
The Tip: I bet she sings somewhere in the damn movie.

MOTHER
Breed: Maternal Comedy
Studio: Paramount
Release: Fall
Director: Albert Brooks
Screenplay: Albert Brooks, Monica Johnson
The Players: Albert Brooks, Debbie Reynolds, Rob Morrow, Isabel Glasser, John C. McGinley, Lisa Kudrow, Paul Collins, James Gleason, Stephen Tobolowsky
Insider Info: Writer/Director Brooks first offered the role of Mother to former First Lady Nancy Reagan who declined.
The Lowdown: A science fiction writer (Brooks) moves back home with his mother (Reynolds) after a series of failed relationships in an attempt to figure out where it all went wrong.
The Tip: The only odd thing about this premise is that the sci-fi writer ever moved out of his mother's basement in the first place. Oh yeah, and the part about the relationships with women.

STAR TREK: [illegible]
Breed: Never [illegible]
Studio: Paramount
Release: November
Director: John [illegible]
Screenplay: Rick Berman & Brannon Braga
The Players: Patrick Stewart, Jonathan Frakes, Brent Spiner, LeVar Burton, Michael Dorn, Gates McFadden, Marina Sirtis
Insider Info: This film, formerly titled *Star Trek: Generations II*, is Frakes' major motion picture directorial debut after directing several episodes of the TV shows.
The Lowdown: Picard and the newly commissioned Enterprise E battle the Borg to restore the rightful future of Earth.
The Tip: Yeah, yeah, "You will be assimilated." Whatever. (Resistance is futile, Mr. Ray)

TURBULENCE
Breed: Inarobable Air Action/Thriller
Studio: MGM/UA
Release: November
Director: Robert Butler
Screenplay: Jonathan Brett, Steven E. DeSouza, John Herzfeld
The Players: Ray Liotta, Lauren Holly
Insider Info: Producer David Valdes also produced *Unforgiven*.
The Lowdown: An escaped killer (Liotta) gets aboard a 747 and disposes of all the passengers and the pilots forcing a lone flight attendant (Holly) to fly the plane through some very unfriendly skies.
The Tip: No one left on the plane but one flight attendant and I'll bet he still can't smoke.

FAN FILM FIFTEEN

	WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1. **A TIME TO KILL**	1	$14,823,159	$19,628,271
2. **INDEPENDENCE DAY**	4	$13,799,097	$223,114,893
3. **PHENOMENON**	4	$6,320,995	$72,284,747
4. **COURAGE UNDER FIRE**	3	$5,730,593	$35,341,622
5. ***JINGPIN**	1	$5,582,079	
6. ***SUPERCOP**	1	$5,503,176	
7. **THE NUTTY PROFESSOR**	5	$5,333,650	$102,737,215
8. **THE ADVENTURES OF PINOCCHIO**	1	$3,832,551	
9. **MULTIPLICITY**	2	$3,514,657	$13,423,014
10. **FLED**	2	$3,108,024	$11,016,867
11. **THE FRIGHTNERS**	2	$2,788,880	$10,791,115
12. **KAZAAM**	2	$2,576,356	$12,664,768
13. **ERASER**	5	$2,191,472	$90,940,535
14. **THE HUNCHBACK OF NOTRE DAME**	6	$1,942,049	$88,712,017
15. ***JOE'S APARTMENT**	1	$1,854,490	

*Opener **Friday-Saturday-Sunday total

Source: Exhibitor Relations C

Busted Knuckles

by Beau Smith

Testosterone Theater Part Two

Okay, it's time to grab that big box of buttered popcorn, the pork rinds, and that extra manly sized bottle of RC Cola and sit your butt in the seat—take the next one cause' I always get the aisle seat. We gotta pick up where we left off with The Testosterone Theater Top Ten of Manly Movies. Here's another lesson on life for ya'

6. *The Mountain Men*: 1980. This is THE movie about mountain men. The real hair on the chest of the great American west. It stars two of Hollywood's all time knuckle draggin' real men—Charlton Heston and Brian Keith. (Ol' Keith is in a bunch of real man movies.) The highest mark for this film is that it has the most realistic use of cussin' that I've ever heard in a movie. It's like they ripped the dialogue right outta my own life. This'll give ya an idea what it's like to hang with me and my buddies on a night out. Lots of great action, fun characters, and a beautiful Indian babe. Being an Old West historian myself, I have to say this is a very good representation of the life of the mountain men, as well as the Indian tribes. None of that TNT station crap that is pandered to the unknowing.

7. *The Thing* (Howard Hawks version 1951.) Some folks say that the movie *It's A Wonderful Life* is the best Christmas movie that they've ever seen. No way, amigos. I'm here to tell ya that *The Thing* is the best Christmas movie there is. True, it doesn't have anything to do with Christmas. No Christmas trees, no presents, no egg nog, but it does have a ton of snow, so I count that as a Christmas theme! The manly meter pegs in the red on this movie because of the rapid-fire smart-ass dialogue. This group of pilots and civilians laugh and crack jokes in the face of death. Margaret Sheridin gets the Barbara Stanwyck award for bein' a true real woman. If given the chance, she could've taken the big space monster on with a serving spoon with no problem. Jim *"Gunsmoke"* Arness is the big steroid, butt kickin' space vegetable in this. You get to see him choke people, toss sled dogs around, get his arm ripped off, and drink a little blood. Santa will move out of the North Pole after seein' this one.

And remember, when ya watch this one, pay attention to the dialogue. Modern screenwriters could take a couple of lessons here. This movie is very anti-book-worm. The scientists in *The Thing* are the kinda guys I used to take lunch money away from in school. When I saw this movie as a kid it made me want a toy gun and not a chemistry set.

Illustration by Mitch Byrd

8. *Gunga Din* (1939): This is the grand daddy of all "Buddy" movies. One of the greatest stunt and action movies ever. No fancy computer stuff here. It's real men ridin' real horses, fallin' off real buildings and smackin' each other real hard with fists. Cary Grant, Douglas Fairbanks Jr., and Irish real man Victor McLaglen head up this bruiser in the sand. One of the few times you'll see the British in manly movie roles—no tea and crumpets here. Like *Tombstone* and *The Wild Bunch*, this is a lesson in friendship and loyalty. Sam Jaffe also shows that ya don't have to be a big brave in' kinda guy to save the day. If ya haven't seen this one, then you don't know your movies.

9. *White Hunter, Black Heart* (1990): One of Clint Eastwood's overlooked films. Here he plays a John Houston kind of director filmin' in Africa. He'd rather spend his time shootin' elephants, drinkin', and bein' a mean S.O.B. to everybody than makin' his movie, though. Eastwood steps into this role like John Wayne did with the hard-bitten characters in his movies *Wake of The Red Witch*, *The Searchers*, and *Red River*. If you're in a bad mood, go rent this one

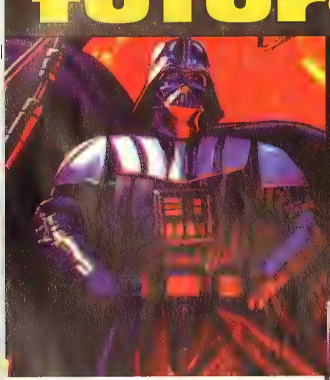
10. *Wake Of The Red Witch* (1949) John Wayne shows great range in this "got-it-all" action/love story. That's right—love story! John Wayne puts on an exhibition on how to be a lady's man in this one. *Wake Of The Red Witch* is the best date movie you'll ever wanna take your girlfriend or wife to see. Ladies, you want to get your man to pitch a little woo? Rent this one. Not only does the Duke get psycho and crack some heads, he "wrassles" an octopus for good measure! If ya rent this one and don't like it, then go put on a dress.

As you'll notice, there are no *Die Hard*, *Under Seige*, *Rambo*, or *True Lies* movies here. That's cause those are "Fast Food" action films. The top ten I gave ya is true home cookin'. The real stuff. Steak and patatos. If you think *Desperado* with Antonio Bandaras is an action movie, then just keep watching your MTV. Rent these when you grow up and quit wearin' a diaper.

To be very honest with you, John Wayne really deserves a top ten list of his own. Also, there are some great modern day B movies out there that need to be covered. I'll make sure that I impose my own thoughts on those to ya another time. In the mean time, send in your lists or comments on what you think should be shown on The Testosterone Theater. I'll be pickin' out winners and sendin' them some great manly prizes. Send em' to:

Testosterone Theater
Beau Smith
c/o Overstreet's **FAN**
1966 Greenspring Drive Suite 401
Timonium, MD 21093

andy mangels' STAR WARS futures



TOPPS SHADOWS OF THE EMPIRE CARDS

Greg and Tim Hildebrandt have long been linked to *Star Wars*, with their work appearing on one of the earliest and most famous of the first films' movie posters. While they've jointly and individually done *Star Wars* jobs over the years, they've currently teamed up for a massive project with Topps' new **Shadows of the Empire** trading card set.

The set features a whopping 100 new paintings by the Hildebrandts. The main 72-card set tells the **Shadows** novel storyline. Subsets include a 6-card vehicles set (with the Outrider, the Virago Battlewing, and the swoop bikes featured), a 6-card Boba Fett set (about the events of the Dark Horse series), and a 6-card Dash Rendar set (from the Nintendo game). Chase cards include six embossed character cards with gold edges and four foil-embossed character cards, also with gold edges. Additionally, there will be a redemption card for an autographed Topps MasterVision card by the Hildebrandts, plus chances to win original artwork and other *Star Wars* prizes!

What other card sets are on the Topps horizon? A **Star Wars Trilogy Special Edition** WideVision set will be on its way in February 1997, as well as a thick **Star Wars Trilogy** 3-D set. There is talk of a second **Star Wars Finest** series to compliment the first series, with this one concentrating on vehicles and some newer characters.

TANKARDS AND STEINS

If you thought the cool, metal card sets were the only *Star Wars* products offered by CUI, Inc., think again. They also offer a sturdy set of hofbrau tankards and steins, perfect for downing whatever beverage you might wish to imbibe.

Three hofbraus stand about five inches high. The bodies are made of a heavy fired stoneware, with raised relief images of TIE fighters and X-wing fighters dueling it out in space, as well as the *Star Wars* logo. The front of each hofbrau (opposite the handle) feature scenes from the trilogy: the cast in the cockpit of the Falcon, Luke and Yoda, and slave girl Leia with Jabba.

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away…," welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in **FAN**, *you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, and get exclusive worldwide news and photos on future Star Wars products! So grab your battle helmet, check your backpack, and prepare to rocket into… Star Wars Futures!*

The set of Collectors Steins is even cooler. About eight inches high, these are also fired from stoneware, with platinum bands on top, bottom, and handle, plus a solid pewter lid that features the *Star Wars* logo! The steins are wrapped in color collages of photos from each of the three movies, and they are all hand-numbered in limited editions of 19,500 copies, complete with certificates of authenticity.

The final stein offered is the Darth Vader Deluxe Stein, and you'd be hard pressed to find something cooler to drink from (not that you'd want to once you had this on your shelf). Standing about a foot high, the stein is made of stoneware accented in bas relief, with wildfire symbols of the Dark Side ringing the bottom. The lid is a highly detailed pewter with ornate designs accented into it, and the entire piece is topped by an excellently crafted heavy English pewter statue of Darth Vader. A fully-painted wrap-around image of Vader and his ships rings the stein, painted by Jason Palmer (who most recently did the bounty hunters poster in **Star Wars Galaxy** #6). The Deluxe Stein is limited to an edition of 1,977 pieces, to commemorate the release year of *Star Wars*. It is hand-numbered and comes with a certificate of authenticity.

While copies of the trilogy steins and hofbraus are more plentiful the Darth Vader Deluxe Stein is almost sold out. Call CUI at 1-800 457-9700 to order yours today. And keep an eye out for an announcement of a planned Boba Fett Deluxe Stein!

THE JEDI LIBRARY

Boba Fett Returns

You just can't keep a good bounty hunter down, as this second Boba Fett special proves. The *Star Wars* trilogy's favorite supporting character returns in **When The Fat Lady Swings**, by John Wagner and Cam Kennedy, the same team who produced the earlier special, **Bounty On Bar-Kooda**. This time out, Fett is hired to rescue a kidnapped Hutt fiancé who's worth a lot of credits. Lots of explosions and Clint Eastwood-style posturing in this 48-page one shot. Wagner and Kennedy will be producing a third (and final) Boba Fett special, making this a trilogy, but it won't be released until later next year. In the meantime, you'll have **Boba Fett: Twin Engines of Destruction**, the Fett series in **Star Wars Galaxy**, which will be collected into a special in January.

The Black Pearl

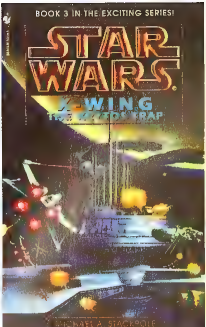
While this isn't exactly *Star Wars* news, I couldn't let this column go by without announcing **The Black Pearl**. This pulpy, new five-issue series is co-created and co-written by Eric Johnson and Mark Hamill. Yes, that's right—the actor Mark Hamill, a long-time comic fan, makes his debut here. Luther Drake is a regular guy who happened to be in the right place at the wrong time, and when he saves a girl from abduction, the media makes him a hero. Fueled by the media's view of him, Luther becomes the Black Pearl. But are his motives as good as they seem, or is he hiding darker secrets? H.M. Baker (**Ghost**) and Bruce Patterson provide the artwork, which will contain some cheesecake elements and nudity, so you young'uns stay away.

X-Wing: The Krytos Trap

Wedge Antilles and the pilots of Rogue Squadron have been successful in their attack, gaining control of Coruscant, once the seat of Imperial power. But now they have a bigger problem. A virus called Krytos has been released into Coruscant's population and the Rebellion is being blamed for the mass deaths. And back in Isaline Isard's inescapable prison, Corellian Rogue member Corran Horn finds he has powers strong in the Force that are just begin-

A NEW HOPE CCG PACKS

New in stores now is Decipher's first expansion set to their popular **Star Wars Collectable Card Game**. The **A New Hope** expansion set features 162 new cards, divided into common, uncommon, and rare subsets, for both Rebel and Imperial forces. Several of the characters conspicuously missing from the first set (like Chewbacca and Greedo) will be included in the expansion, as well as one major weapon: the Death Star! Look for a few new ships, including the TIE Vanguard, the Mobquet A-1 Deluxe Floater, and more. As before, the first **A New Hope** release will be black-border limited edition cards, while the second release will be white border unlimited cards.



ning to awaken! **X-Wing: The Krytos Trap** is the third in the four-book series by Michael Stackpole. The final book, **The Bacta War**, will be released in January. Look for a companion audio book from Bantam Audio.

Quotable Star Wars

Stephen Sansweet, author of several books on *Star Wars* collectibles, has recently become a full time employee of Lucasfilm. However, it's safe to assume his newest book was in process long before the new job. **The Quotable Star Wars** is subtitled "I'd Sooner Kiss A Wookiee!" and features over 100 of your favorite lines from the *Star Wars* trilogy, paired with photos from the scenes quoted. The 128-page book is a pocket-sized 4x6. Wonder how many times "I've got a bad feeling about this" will appear!

Young Jedi Knights

The Jedi Academy on Yavin IV is about to fall under attack in the wrap-up to Kevin Anderson and Rebecca Moesta's excellent **Young Jedi Knights** series. Book six, **Jedi Under Siege**, finds Jacen, Jaina, Tenel Ka, Lowbacca, and Master Luke Skywalker facing their greatest test as they confront the amassed forces of the Shadow Academy and its Dark Jedi, led by Brakiss and the Nightsister Tamith Kai, as well as turncoat young Jedi Zekk, and the threat of the Second Imperium. Is Emperor Palpatine still alive after several apparent deaths? Will the squadrons of TIE fighters and ranks of stormtroopers invaders destroy the Massassi temples and the hope of the Jedi? The shield generators are down and the attacks have begun. Check out **Jedi Under Siege** for the surprising conclusion!

With the success of the **Young Jedi Knights** series, it shouldn't come as a surprise that Anderson and Moesta have been signed for five new books in the series. Beginning with **Shards of Alderaan** in December, look for the twin children of Han Solo and Princess Leia to face their father's greatest nemesis: Boba Fett!

West End Games

Last month, we didn't have room to tell you about the final WEG offering for August—a handbook for adventuring where *you* are the character. Beyond traditional role playing, it's **Star Wars: Live Action Adventures**. Become the Jedi or Imperial trooper you always knew you were inside, and plot your strategy and attacks with the aid of this manual!

Coming in September is the **Shadows of the Empire Planets Collection**, a softcover book which outlines information about planets such as Coruscant, Tatooine, Bothawui, Falleen, Gall, Hoth, and Kile, among others. Look for historical information and adventure plots to tie in to the **Shadows** multimedia extravaganza.

THE NERF HERDERS PEN

PEPSI DEAL

PepsiCo has inked one of the largest promotional contracts ever, and it's with none other than Lucasfilm Ltd. The promotional launch will start in February 1997, with the release of the **Star Wars Trilogy Special Edition**. It will continue through the first film of the new *Star Wars* trilogy in 1999, making PepsiCo the first licensee to come on board for the prequels. Valued at $2 billion, the agreement calls for worldwide advertising, point-of sale, in-package, and on-package premiums, specialty premium merchandise, and restaurant decors. PepsiCo will have worldwide exclusivity on these deals.

Why restaurant decors? Because Peps.Co owns three restaurant chains worldwide. Pizza Hut, Taco Bell, and Kentucky Fried Chicken. Additionally, Pepsi owns the Frito-Lay snack food company, as well as its Pepsi beverage line. The *Star Wars* promotion will be launched throughout the entire PepsiCo holding, which means all the restaurants, foods, and beverages will be promoting *Star Wars* in February and beyond! I'm already aware of several PVC figurines and toys in the works for the promotion, and they're only the tip of the iceberg.

PepsiCo beat out McDonald's Corp., which was also bidding for

UPCOMING RELEASES

(BM- Bantam BMA=Bantam Audio, BK- Berkley, DH= Dark Horse, FC- Fan Club, FPG- Friedlander Publishing Group, To- Topps, WEG-West End Games)

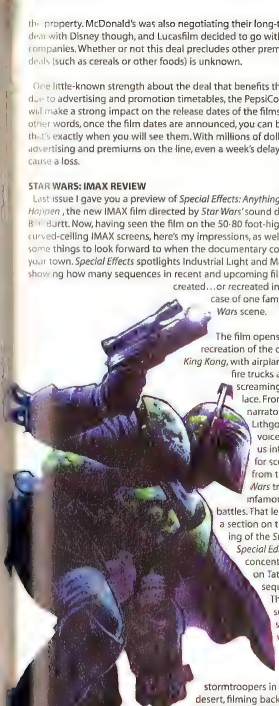
TITLE	Team	Company	Date
Shadows of the Empire #5	Wagner/Plunkett/PC Russell	DH	Sept 4
Classic Movie Adaptation Boxed Set	(rerelease)	DH	Sept 4
X-Wing: RS: Battleground Tatooine #12	Stackpole/Strnad/Nadeau/Ensign	DH	Sept 11
Heir To The Empire	Trade Paperback	DH	Sept 11
The Black Pearl #1	Mark Hamill/Johnson/Baker	DH	Sept 18
Classic Star Wars: Devil Worlds #2	Alan Moore/Davis/Stokes/Moore	DH	Sept 18
Boba Fett #2: When The Fat Lady Swings	John Wagner/Cam Kennedy	DH	Sept 18
Young Jedi Knights #6-Jedi Under Siege	Anderson & Moesta	BK	Sept
X-Wing: Krytos Trap #3 PB/Audio	Michael Stackpole	BM/Audio	Sept 9
Star Wars Insider Magazine #30	Dan Madsen (ed.)	FC	Sept 20

the property. McDonald's was also negotiating their long-term deal with Disney though, and Lucasfilm decided to go with other companies. Whether or not this deal precludes other premium deals (such as cereals or other foods) is unknown.

One little-known strength about the deal that benefits the fans; due to advertising and promotion timetables, the PepsiCo deal will make a strong impact on the release dates of the films. In other words, once the film dates are announced, you can bet that's exactly when you will see them. With millions of dollars in advertising and premiums on the line, even a week's delay could cause a loss.

STAR WARS: IMAX REVIEW

Last issue I gave you a preview of *Special Effects: Anything Can Happen*, the new IMAX film directed by *Star Wars*' sound designer Ben Burtt. Now, having seen the film on the 50-80 foot-high curved-ceiling IMAX screens, here's my impressions, as well as some things to look forward to when the documentary comes to your town. *Special Effects* spotlights Industrial Light and Magic, showing how many sequences in recent and upcoming films are created…or recreated in the case of one famous *Star Wars* scene.



The film opens with a recreation of the climax of *King Kong*, with airplanes and fire trucks and screaming populace. From there, narrator John Lithgow's voice takes us into space for scenes from the *Star Wars* trilogy's infamous space battles. That leads into a section on the making of the *Star Wars Special Edition*, concentrating on Tatooine sequences. There are several scenes with stormtroopers in the desert, filming background plates for new sequences as they search for droids. Technicians carefully replicate dewback lizard footprints in the sand as the troopers move throughout the scene.

The addition of the dewbacks into the scene comes next at 35 where computer generated imagery (CGI) helps Alex Seiden add in not only two dewbacks and their stormtrooper riders, but an Imperial lander taking off in the background. Then Dennis Muren and his staff use motion-control cameras to remake the sequence of *Star Wars* with the Rebel Blockade Runner and the pursuing Star Destroyer. When you see that on the huge IMAX screen it can't help but take your breath away.

The next sequence takes us to Mos Eisley spaceport and the making of new background plates. Model work is done, with perspective shots used to create new Mos Eisley buildings (which are paint buckets and spray cans). Lady Valarian's *Lucky Despot* makes an appearance here. Several scenes are shown with ILM family members becoming extras for crowd scenes, which are digitally matched and added to make a new scene with two rontos (dinosaur-like creatures), Jawas, Stormtroopers, aliens, speeders and a CGI Luke and Ben in their landspeeder as they zoom through!

Following sequences of the film concentrate on the making of Fox's *Independence Day*, Disney/Interscope's *Kazaam!*, and TriStar's *Jumanji*. The film wraps up in the Lucasfilm archives as R2-D2 explores the hallways, to be met by a disgruntled C-3PO, who is now sweeping the corridors of the archives with a push broom "No, Artoo," the voice of Anthony Daniels whines, "this is not the refined position I had in mind." Cut to a shot of the Millennium Falcon jumping into hyperspace, and the film closes. You will want to stay until the end of the credits, though, for one last surprise.

All in all, *Special Effects* is a must-see for *Star Wars* fans. It's likely to be coming to an IMAX theatre near you. Check with your local science museum for future playdates, or visit the website at http://www.novamax.org.■

NEXT MONTH

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a look at the licensed prop replicas from Icons, with a contest to win your very own lightsaber, plus more exclusive news on the galaxy far, far away. See you in the future. *…Star Wars Futures!*

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *magazine (see Hollywood Heroes), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the* ***Star Wars Finest*** *trading card set (Topps), and is the writer of the upcoming* ***Re-Man*** *on line comic series for MicroSoft Kids Network. Check it out on the WWW.*

TITLE	Team	Company	Date
The Quotable Star Wars	Stephen Sansweet	BL	Sept
Star Wars Adventure Journal #11	Peter Schweighofer (ed.)	WEG	Sept mid
Shadows of the Empire #6	Wagner/Plunkett/PC Russell	DH	Oct 2
TOTJ: Golden Age of the Sith #1	Anderson/Carrasco/Heike/Black/Bennett	DH	Oct 9
The Black Pearl #2	Mark Hamill/Johnson/Baker	DH	Oct 16
Behind Light & Magic Into The Digital Realm HC	Mark Cotta Vaz	BL	Oct
Star Wars Galaxy Magazine #9	Bob Woods (ed.)	Topps	Oct 15
Jabba's Palace: Pop-Up Book	Kevin Anderson & Ralph McQuarrie	LB	Oct
Shadows Of The Empire Planets Collection		WEG	Oct
Shadows Of The Empire: Junior Novel	Christopher Golden	BM	Oct
Darksaber PB	Kevin Anderson	BM	

TOYS

UNLEADED STAR WARS SPEEDER BIKES

Thanks to the friendly folks at Kenner for getting in touch to let us know that the rumors surrounding the Star Wars **Speeder Bike** are false: there is not and there never was lead in the paint of these toys. And, obviously, there was never a recall. The dedication Kenner has to quality is obvious in their lines, from **Star Wars** to **Batman**, and we're glad they let us us know here at **FAN** that it's ok to take those **Speeder Bikes** out and play with them (we've been waiting). Kenner also quashed another rumor circulating lately in the industry about a package redesign on the **Speeder Bike**: there will be no package changes. The packages you have right now will be the same as the ones you see a month from now.

TREK SETS RUMORED TO BE PLANNED

Many *Star Trek* fans are still unhappy, and Playmates has been flooded with mail regarding the **1701** figures and their effect on the secondary market and collectors. As a result, it is rumored that the company is planning to release sets of the four **1701** figures around Christmas in an effort to satisfy collectors. There's no word as to whether the figures themselves will be numbered or if the *packages* will be numbered. Either way, it would appear as though Playmates is trying to appease collectors while still maintaining the integrity of the line.

EXCLUSIVE FEMALE FIGURES

There are two new female figures out from Toy Biz, and both are available only at your local Kay Bee stores. The first, **Polaris**, is a **Rogue** repaint from the **X-Men Flashback Series**. Almost completely a repainted group of figures, this series was not shown at Toy Fair and is not even in the Toy Biz catalogue. Nonetheless, these should still be quite interesting to collectors. In the 10" Toy Biz line, another **Rogue** repaint has shown up in the form of **Mystique**. While the 10" line hasn't developed as much interest as the regular Toy Biz series, the **Rogue** figure has retained its value, and odds are that **Mystique** will be equally popular. Both of these should be good pieces as collectors of both Toy Biz and female figures will be interested

TOTAL CHAOS ENSUES

Out already is McFarlane's fifth series of **Spawn** figures, including all of the figures mentioned last issue. What we didn't show you last issue was the newly designed packaging especially for these figures—not to fear, this issue we've got a shot of **Widow Maker**, the hardest find of the new series, complete with her 20 points of articulation and newly designed package. Series Six should be in stores any second now and includes **The Freak**, **Sansker**, **Superpatriot**, **Tiffany**, **Battleclad Spawn**, and **Alien Spawn**.

Next from McFarlane? **Total Chaos**. This line, which, according to Todd McFarlane himself, was based on ideas he had that were just too wild for any other sets. Look for our preview shots of this line next issue!

MARKET REPORT

by
James Bullock

•RECENT TOYS•

BANDAI/IRWIN

Tick figures are being dumped at Kay Bee, though almost all of them are on bi-lingual French/English cards. Regular figures and carded figures are 3/$10, wind-ups are 3/$5, PVC's are 2/$1. Oh, and the giant Talking figures are $12.99 each! Because the figures are on the Canadian card, recognizable by there being an Irwin logo in the top, right-hand corner rather than a Bandai logo, the damage to the secondary market has been minimal.

KENNER

•BATMAN

Batman, the Animated Series has taken over as the most sought after of recent lines due to some bad moves on the part of the **Star Wars** and **Star Trek** lines. The **Penguin** is in extreme demand and has reached $85-$90 on American cards. Even Euro and Canadian carded **Penguins** are fetching up to $75! This is the exception, though. As a rule, foreign carded **Batman TAS** figures are dead. You're almost better off selling these loose! Next in line, at least price-wise, is the **Riddler** which has climbed to $50 and followed by the sleeper **Combat Belt Batman**, the one everyone ignored is now commanding $40 MOC. Other previously common figures are on the rise as well including **Bruce Wayne** ($20), **Robin** ($20), and **Turbo-Jet Batman** ($15). Sales among other pieces include **Two-Face** ($30), **Catwoman** ($35), **Man Bat** ($18) and **Poison Ivy** ($28-$30). The **Robin Dragster** is finally starting to show up and prices have stabilized at around $400. People that were sitting on these are taking them out of the closet to hop on the current wave of hype surrounding the ultra-tough piece. As a result, they are driving it back down! Go back to Economics 101, guys—trickle in supply, don't flood! The **Batmobiles** are still out there but they're disappearing fast. Watch for this to be good in the future.

Other **Batman** lines are doing well also. All **Dark Knight** figures are climbing steadily, even previously common ones. The **Batman Returns Penguin** has recently reached $55 and up. The **Legends of Batman** line, however, continues to sell poorly with no pieces drawing particular interest.

•STAR WARS

Star Wars is doing quite well in general, despite rampant re-releasing. The infamous .11 case assortments with **Leia**, **Lando**, and at least one of everyone else have been showing up here and there for the past several weeks and will continue to until **Shadows of the Empire hits**. In the meantime, demand for most figures is being satisfied at lower prices, thanks to the .11 cases. **Leias** are down to $20 and **Landos** have bottomed out to $15. Most other figures are down around retail except for previous variants which are now the sought-after pieces. **Luke** and **Ben** with short sabers are in the new cases, driving up demand for the original long saber. It's possible, however, that the short saber **Luke** and **Ben** could be more limited pieces since they should be gone as well when **SOTE** comes on the scene. But, for now, they're clogging the shelves. The top pieces now are the **Long Saber Luke** ($20), **Long Saber Ben** with half and full photo cards now running neck and neck in demand and priced at $25. At first, the half-photo version was the piece to get, but now the full-photo is proving itself to be just as tough. The first version of **Han in Hoth Gear** with the open right hand is in decent demand by those who missed him the first time around ($12-$15). The **Tie Pilot** with the sticker, though, is starting to soar in demand, surprisingly enough. Many aren't aware of this version as an actual variation, but those who are have been paying $15-$20 for the piece. It is, after all, quite a tough find. Other noteworthy price changes include the **Han Stormtrooper** mail-in which has plummeted due to news that Kenner will put the figure on a regular card later this year and is now at around $15. The **Speeder Bike** is still holding strong at $20.

Also, **Slave-1** has started hitting stores but in limited quantity! Despite retailing at $24.99 at most stores, desperate collectors are paying scalper prices of $40-$50. The highest sale I've heard thus far has been $90!!! But remember that this ship should be available in normal quantities by the time the **SOTE** line hits. In the meantime, though, it's the most demanded new **Star Wars** piece.

MCFARLANE

The figures are starting to follow a pattern. A new assortment comes out, everyone knows instantly what the short pack will be and they all buy it in the $20-$25 range for the next few months. All the rest rot on the racks until the next assortment comes along at which time everything gets clearanced. This cycle continues with the short-packs forever priced at $20-$25 and the rest left for the kids. The lat-

est assortment has been no exceptation with **Blood Queen** and **Pilgrim** demanding $20-$25 each and the rest $5. Expect prices to be in this range for at least the next several months

PLAYMATES

The **Tapestry Picard** is still around $600-$800. **Tasha** is apparently scaring some people due to the absence of the "Limited Edition" sticker, thus keeping her price down around $400 $500. Among other figures, **Thomas Riker** is boring compared to the limiteds, dropping even further to $125-$160 on U.S. cards. **Redemption Data**, however, is still in demand at $250-ish on U.S. cards. The good piece in this line right now is the Sega exclusive mail-in **Sisko** figure. While the figure is rather plain and without accessories, he's still a mail-in and a tough one at that. One could only get it by buying the game, which retailed originally for $49.99. And although the game was later discounted at many stores to $29.99, by that time the promotion had ended. The figure now commands anywhere from $60-$100. Watch this one!

TOY BIZ

Recently, the hottest figures have been the females, no question about it. Try finding a **Fantastic Four Medussa** or an **X-Men Light Up Psylocke** at the local store. These recent figures have both been tough finds and quick sells on the card for $12-20. Some movement on the **Light Up Nightcrawler** figure as well, with collectors who missed the first **Nightcrawler** a couple years back willing to spend $8-$10. The rest of the **FF** have been slow movers off, though the **Light Up X-Men** have stirred up interest among collectors and non-collectors alike. This neat concept could be a sign of things to come.

-NOT-SO-RECENT TOYS-

HASBRO

•G.I. JOE

Loose, complete NM **G.I. Joes** have been doing super well. Sales of the most popular figures include 1982 **Straight-arm Cobra Commander** ($60), **Hooded Cobra Commander** ($35), **Zarana with Earrings** ($30), **Zartan with Swamp Skier** ($40), **Tan Grunt** ($30), **Cover Girl** ($25) and 1982 **Snake Eyes** ($28). Carded figure sales include **Quick Kick** C9+ ($50), **Snow Job** C9 ($60), **Snake Eyes with Wolf** C9 ($ 125), **Lady Jaye** C8+ ($45), **Firefly** C9 ($75), **Tomax** and **Xamot** C8+ ($75), and **Spirit** C8+ ($65).

•TRANSPORMERS

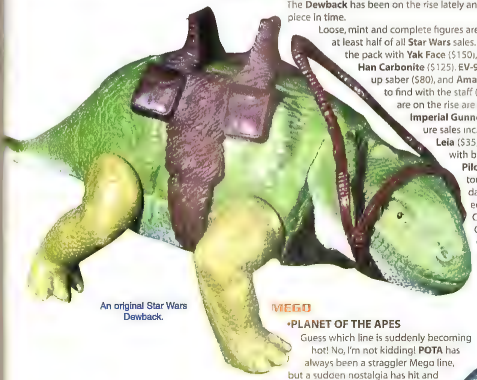
Transformers, for another month, have increased steadily in demand. Loose complete figures constantly sell at decent prices, but boxed pieces with all inserts, particularly sealed pieces, are being highly sought after and prices are soaring! Here's just a taste of what some of the more popular pieces are going for (the following prices are for toys in unopened bubbles and/or with untouched contents): **Jetfire** C9 ($160), **Bluestreak** C9+ ($100), **Ironhide** C9+ ($75), **Devastator** C9 ($200), **Superion** C9+ ($225), **Rodimus Prime** C9+ ($90), **Kup** C9+ ($70), **Blurr** C9+ ($70), **Inferno** C9- ($60), **Hoist** C9+ ($60), **Hound** C9 ($90), **Trypticon** C9 ($175), **Apeface** C10 ($75), **Snapdragon** C10 ($75) and **Optimus Prime** C9+ ($150). Loose, NM and complete figure sales include **Scorpinok** ($60), **Megatron** mint in mailer ($80), **Tracks** ($35), **Hound** ($30), **Wheeljack** ($30), **Ratchet** ($28), **Hot Rod** ($50), **Kup** ($35), **Wreck Gar** ($25) and **Swoop** ($55).

KENNER

Star Wars figures keep getting hotter and hotter. The new line is responsible for the massive resurgence in demand for the original pieces. While many of the new vehicles may look a great deal like the originals, it serves only to drive up demand for their superior predecessors. Boxed original vehicle and playset sales include **Tie Interceptor** C9 ($125), **Turret and Probot Set** C9 ($125), **X-Wing** in SW box (9+ ($125), **Battle Damage X-Wing** C9 ($100), **Slave-I** C9 ($150), **Landspeeder** C9 sealed ($75), **Snowspeeder** C8 ($100), **Jabba Playset** C8 ($75), **Rancor** C9 ($65), and the surprisingly rare **Patrol Dewback** C9 ($75).

The **Dewback** has been on the rise lately and may become a very good piece in time.

Loose, mint and complete figures are outstanding and comprise at least half of all **Star Wars** sales. **POTF** figures, as usual, lead the pack with **Yak Face** ($150), **Luke Stormtrooper** ($135), **Han Carbonite** ($125), **EV-9D9** ($75), **R2** with the pop-up saber ($80), and **Amanaman**—who's very tough to find with the staff ($90). Also, two pieces which are on the rise are **Lando General** ($60) and **Imperial Gunner** ($70). Other hot loose figure sales include **Small Head Han** ($35), **Leia** ($35), **Leia Boussh** ($16) **Yoda** with brown snake ($26), **Cloud Car Pilot** ($14), and **Boba Fett**—very tough to find without paint damage ($20). Only a few carded sales of note: 12 back **Leia** C7+ ($200), 21 back **Boba Fett** C8 ($450), Tri-Logo **Yak Face** C9 ($275), and **POTF Luke Stormtrooper** C10 unpunched ($325).



An original Star Wars Dewback.

MEGO

•PLANET OF THE APES

Guess which line is suddenly becoming hot! No, I'm not kidding! **POTA** has always been a straggler Mego line, but a sudden nostalgia has hit and this line is picking up tremendous speed with nice carded figures and loose, mint complete pieces selling lightning fast. Also, there are rumors that Arnold Schwarzenegger will be taking Charlton Heston's role in an upcoming remake of the classic. This would certainly help continue the upward trend for this line. Keep and eye out!

Leia Boussh from *Return of the Jedi*

Cornelius & Zira from Mego's *Planet of the Apes* line.

•STAR TREK

The 8" **Star Treks** are picking up quite a bit, especially loose! The aliens are red hot, especially the never seen **Romulan** which fetches $400-$500 when available loose complete.

Top Ten New Toys

10. ALL LONG-SABER FIGURES ($12-$15 each)

POTF 2

All figures with long-sabers, especially **Darth**, **Luke Tatooine**, and **Obi-Wan** are being more sought after now thanks to the rampant deployment of short sabers in the .11 cases.

9. TASHA YAR from Yesterday's Enterprise ($400-$500)

STTNG

There's a lot of demand for her, but it's being overshadowed by fear of a re-release.

8. COMBAT BELT BATMAN ($35-$40)

BATMAN, TAS

This figure is ending up to be the sleeper of this, the most popular new line. It is way tough since everyone ignored it.

7. TARGET EXCLUSIVE WWII JOES (too early to call)

12" G.I.JOES

The new series is out and they will doubtlessly be obscenely valuable. Everybody's looking to pick them up before it's too late.

6. MYSTIQUE ($5-$15) and 5. POLARIS ($5-$15)

TOY BIZ X-MEN

These figures tie. Both are Kay-Bee exclusives and are on every want list!

4. MAIL-AWAY SISKO ($60-$100)

STTNG SEGA EXCLUSIVE

May be the toughest "non-**1701**" figure yet. Super-hot!

3. SLAVE-1 ($25-$35)

POTF2

Not only is this ship the first piece from the **Shadows** series to hit, but it's the killer ship of one of the most popular **Star Wars** characters ever! It's in hefty demand now, but should become much more available soon.

2. TAPESTRY PICARD ($600-$800)

STTNG

You know the story.

1. PENGUIN ($85-$90 on U.S. card)

BATMAN, TAS

This figure has emerged as one of the toughest and most demanded figures in the hobby. A few months ago this figure could be had for $40-$50...now collectors have to cough up more.

Penn's Geek Corner

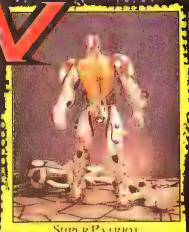
MORK WITH TALKING SPACEPACK
4" MORK WITH EGG
1980
Mattel Inc.

Not only was this *Happy Days* spin-off (Mork made his first appearance on *Happy Days* battling Fonzie—the thumb won!) an immensely popular sit-com in the late '70s-early '80s, *Mork & Mindy* was also the vehicle that sent star Robin Williams on the road to fame. The supporting cast would stand back and let Williams' madcap improvisational comedic stylings run amok, and that spelled success. Back then, a successful TV show meant toys (action figures, lunch boxes, board games, etc.) whether the show was *Charlie's Angels*, *CHiPs*, *The Dukes of Hazzard*, or *The Love Boat*. Unfortunately, today's top TV shows don't always spawn action figures. And that's a shame, we're missing out on figure lines like **Murder She Wrote** with each package containing a tube of Dentu-creme, **Melrose Place** featuring fornicating and back stabbing **action**, **ER** featuring heavy drama articulation, **Seinfeld** which do absolutely nothing, **Friends** with reversible outfits - one side hip Gen X and the other hip yuppie, and **The X-Files** which are all plush and cuddly for those younger conspiracy fans. The **Mork & Mindy** line also features **Mindy** and her **Jeep**.

FLYING OFF STORE SHELVES THIS AUGUST

SPAWN

ULTRA ACTION FIGURES



IT'S EVERYWHERE... FIND IT.

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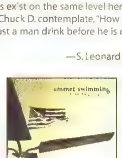
Psychotic REACTIONS

•songs from the overstreet® gift shop•

ODELAY
BECK
DGC

Beck's back! The new, improved model, more Beastie than Beatle. More Nine Pound Hammer than Hammer. More Chillin' than Dylan. More gin and tonic than gin and juice. So it goes, the cavalcade of catch-words trying to describe this CD. Somewhere, somehow, these quotes will spill forth sometime...it's the nature of rock reviewing. Case in point being this review! Beck has released probably the only rap album that is worth listening to this year. In a genre that has seen as many bad records as heavy metal, rap has needed a kick in the booty since Dr. Dre put away Easy E's activator. It's funny that Beck is flowing down this rap river on a boat made up of folk, punk, and general slackerness. He blends samples with the best and throws a Bohemian sinker ball through your back window. Acoustic guitars and turntable scrathes ex'ist on the same level here. Bob D. and Chuck D. contemplate. "How many '40s must a man drink before he is called Beck?"

—S. Leonard Hegeen



ARLINGTON TO BOSTON
EMMET SWIMMING
EPIC

It's summer and I'm driving down a back road after it's rained. The air is crisp as a starched sheet and smells like ozone and grass. It slips over my face and tugs my hair out the open window. The sun's glinting off of the wet, black road and my shades, and there aren't many other cars out on this stretch. Mist is seeping up off the asphalt and kids with short haircuts and overalls are playing in the mud at the end of a driveway. I pull up to a house and park in the street; the tops of my shoes get wet as I walk through the grass up to the door. When she answers, I'm just going to say, "I'm sorry," and try to explain, if she'll listen. I'm going to ask her to sit out on the porch with me, so we can talk while the sun drops down into the woods. And I'm going to ask her to put on this record while we try to figure all of this out.

—Christopher Woodward

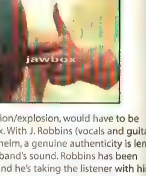
IT'S MARTINI TIME
THE REVEREND HORTON HEAT
INTERSCOPE RECORDS

All you "cocktail-nation" people out there (if there are any left that didn't "jump-the-fad" as soon as it became un hip) just settle down. The Reverend has nothing to do with your "scene." Just because the album is called **It's Martini Time** doesn't mean you should throw on your velvet smoking jacket and run out and buy it. The Reverend has his own "scene" and it may be slightly retro, but it sure as hell is a lot cooler than that lounge crap. What you get with a Horton Heat album is rock-n roll, incredibly well-played rock-n-roll at that. No pretensions, no obnoxious guitar solos, no whiny vocals, just a band that plays with toe-tapping ferocity. Each and every release from the Reverend is packed solid with rockin' tunes, and Heat can also work some on-the target vocals in when he wants. Take this excellent stab at Generation X from "Generation Why": "Who the hell are you to put a label on me/This label of the weak/Is gettin' kind of lame/The more things change/The more they stay the same." The Reverend knows what's going on, do you?

Joseph P. Rybandt

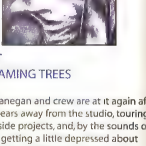
JAWBOX
JAWBOX
TAG RECORDINGS/ATLANTIC RECORDS

The explosion/implosion of the scene that was DC hardcore/punk left very few recognizable survivors. Other than Jawbox. Fugazi made it through to the other side, but they take themselves way too seriously. So, the only contender, the only band still making good music out of that whole



implosion/explosion, would have to be Jawbox. With J. Robbins (vocals and guitar) at the helm, a genuine authenticity is lent to the band's sound. Robbins has been there and he's taking the listener with him. Jawbox cover the range from noisy and angry ("His Only Trade" & "Chinese Fork Tie") to melodic and poppy ("Livid" & "Iodine"), and all sounds in-between. They even pull the tune from "Cornflake Girl" by Tori Amos and rework it as one of their own in a hidden track at the end of the CD. As far as being a contender in today's alternative marketplace, Jawbox has the muscle and the sound to keep up with all the rest, but why bother? Enjoy this album for what it is and where it comes from.

—Joseph P. Rybandt

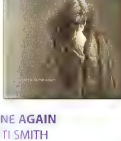


DUST
SCREAMING TREES
EPIC

Mark Lanegan and crew are at it again after a few years away from the studio, touring, doing side projects, and, by the sounds of things, getting a little depressed about spirituality. Huh? Ok, I don't know what that means either, but while **Dust** is a strong as their last effort, 1992's memorable **Sweet Oblivion**, it tackles issues more personal and far-reaching than the crumbling relationships and lost loves they've touched on previously. The music is a little more brooding, though it still buzzes sharp enough to cut the hair behind your ears and moves through the sorts of surprising changes that made **Sweet Oblivion** so interesting listen after listen. And with denser lyrics to

work. As th, Lanegan's vocal rasp connotes more emotion while still carrying the song forward, with "Make My Mind" standing out, along with the single, "All I Know." It's on CD that's as good as you think it will b.

—Christopher Woodward



GONE AGAIN
PATTI SMITH
ARISTA

It's hard to give up hope, even though experience has taught me otherwise. I look at the news of a new Patti Smith release with both trepidation and anxiousness. Despite timing so perfect that it could only be scheduled by a record company executive (the chick-rock trend couldn't be bigger), I still thought it was about time Smith came back and staked her claim as rock's most influential female vocalist. And in a way she does; her voice has never been more full of range and raw power. But musically she meanders too much into innocuous folk land. Lyrically, she belts out pretentious poetic verse careless of whether or not anyone is listening. Songs like "Summer Cannibals" and "Gone Again" hint at the powerful album this could be, a reassertion of her role as punk priestess, but, unfortunately, Smith is only half heartedly interested.

—Benn Ray

12 GOLDEN COUNTRY CLASSICS
WEEN
ELEKTRA

What could be better than ridin' the range with them Ween brothers, Gene and Dean. They're some wily cowpokes for sure. Ween? Cowpokes? It's true. As the album title suggests, this is in fact a country album, it's not a joke. Although that's the only honest part of the title. There are only 10 songs, not 12, and these aren't golden classics but Ween originals.

Alright, those who are unworthy have been scared away at this point. For those of you who stuck around, here's the tip: it's great. Probably the most non-commercial move this band could make, they now run the risk of getting country radio airplay as a novelty act, perhaps the greatest prank ever pulled on the country music industry (an industry just screaming to have pranks pulled on it). Musically, this is a perfect country album, with all the generic conceits firmly in place. Banjos, mandolins, fiddles, harmonica, peoal steel, create some of the most beautiful country music to not be released from Nashville in years. But beyond that are Ween lyrics and vocals. And combined, this album delivers a nice country package with all the wit and charm of Ween still intact. What other country record samples Munammed Ali or has song titles like "Help Me Scrape the Mucus Off My Brain?" So remember, if you fall off that horse, just go home and listen to **12 Golden Country Classics**; it'll set your mind right.

—Benn Ray

THE SHORT SET

T. Money better spent.
½ You could've done worse.
½ Good choice, nothing to be embarrassed about.
½ You're definitely in the know.
½ Play this for friends and they'll consider you a music guru.

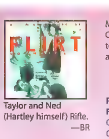
CHIKCHILLA
CHIKCHILLA
CHIVS RECORDS
½

Inventive and bracing as Jane's Addiction, these gals are much more than just another girrl band. Get the CD ep for 6 bucks from PO Box 34662, San Diego, CA, 92103. No, really. Get it.

—CW

FLIRT
SOUNDTRACK TO THE MOVIE
MINTY FRESH
½

This soundtrack to the next Hal Hartley film is everybit as quirky and entertaining as his movies. Songs composed, arranged, performed and produced by Jeffrey



Taylor and Ned (Hartley himself) Rifle.

—BR

SONGS FOR TV STARS
THE GODRAYS
VERNON YARD RECORDINGS
½

Solid, guitar driven post-punk pop featuring members from Small Factory.

—BR

TROPICS AND MERIDIANS
JUNE OF 44
QUARTERSTICK RECORDS
½

More excellent unobtrusive, low-key rock n' roll.

—JPR

STAG
THE MELVINS
ATLANTIC
½

Once claiming to be the "slowest band in the World," the Melvins push it a notch and put Art-Metal on the map. One part grunge and ten parts schizo! An all day sucker.

SLH

POPULAR FAVORITES
OBLIVIANS
CRYPT RECORDS
½

The Cramps? Jon Spencer Blues Explosion? It's a shot of Elvis from Hell with a blues chaser.

—BR

ROOTS
SEPULTURA
ROADRUNNER RECORDS
½

An amazing combination of powerful, angry metal and tribal rhythms.

—JPR

UNDISPUTED ATTITUDE
SLAYER
AMERICAN
½

Slayer covers some phenomenal bands and phenomenal songs from the Hardcore scene long gone.

—JPR

TROPICS AND MERIDIANS
JUNE OF 44
QUARTERSTICK RECORDS
½

More excellent unobtrusive, low-key rock n'roll.

—JPR

SINGLES ONLY

THE ACTION SUITS
"FUN FLIES" b/w "YOUR SOFT LIGHT"
Wiija Records
½

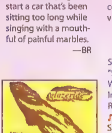
The Fantagraphics house band plays the songs of our lives. Smart, poppy and surprisingly pretty.

—BR

DEADFALL
"FRAIL BOY" "POWER DRUNK"
b/w "BALL GAG" "UPTIGHT"
Reptilian Records
½

Someone's trying to start a car that's been sitting too long while singing with a mouthful of palmful marbles.

—BR



GLAZERIDE
"REGULAR MOVEMENTS" "KEEP ON KEEPING ON"
b/w "BULL HEADED HORN"
Reptilian Records
½

Sparse, buzzing guitars and a hollow tin drum sound accompanies vocals that sound like they're filtered through a sack of gravel...and it works! Ltd. cool limited red vinyl.

BR

HELIKOPTER
"(THAT) TRIGGER GLO"
b/w "CALL IT"
Reptilian Records
½

Psycho-metal punk for noise freaks, with the flipside being the stronger track. On cool limited white vinyl.

—BR

SCENIC
"SAGE" b/w "ANOTHER WAY"
Independent Project Records
½

Stoned hippie instrumentals sounding like there's a surf in the desert. The name describes the sound.

BR

TRAITORS
"I'M SO HAPPY WHEN I'M HATING" "SON OF WALLETBALL"
b/w "BIRTH OF A GENIUS"
Harmless Records
½

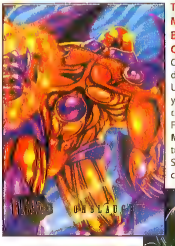
Fast, furious, straight-up, hardcore, peppy punk rock

BR

CARD SHARK

BY MAX GOTTFRIED

That's 3, **NOT** 48!—Permit me to paraphrase the late President Richard Milhouse Nixon who was frequently quoted, "Let me make this perfectly clear." It seems some confusion has risen from the last month's Shark Tank report. The Hunchback of Notre Dame set produced by Fleer/Skybox comes in 3 types of card formats, not 48 as some people may believe. The card sets are the trading cards, the interactive card game, and the stickers. The various packaging and the configuration of these different products adds up to 48 different *varieties*. We now return to the Card Shark column already in progress.



THE END OF THE MARVEL UNIVERSE BROUGHT TO YOU BY ONSLAUGHT

Coinciding with the destruction of the Marvel Universe featured in this year's cataclysmic comic cross over series, Fleer/SkyBox brings you **Marvel Ultra: Onslaught** trading cards. Available this September, 100 cards chronicle the biggest mystery since 'Who shot JR?' Even if you haven't read all the comics, you can still get the whole story right here. This series is comprised of four levels of chase cards. Gaming combatants will dig the exclusive **Marvel OverPower** cards. These random selections are four OverPower Hero cards (1:9) and seven OverPower Powerblast Mission cards (1:9). You won't find these anywhere else. The two higher levels of bonuses are: Mirage-Three lenticular cards which can be found one per box of 36 packs; and Autograph-Three hundred cards personally signed by Jim Lee, Rob Liefeld, and Stan Lee. Depending upon a positive reaction, a card series featuring art from the Jim Lee and Rob Liefeld is under future consideration.

THERE'S A NEW COW IN TOWN

Top Cow's premiere card production will be The **Witchblade** Trading Card set. This 90 card set includes 5 nine-card subsets with original text and art by the regular **Witchblade** creative team. One of these subsets will include art by Marc Silvestri, Brandon Peterson, Joe Benitez, David Finch, and the rest of the Top Cow crew. A special subset of guest artists feature the talents of Arthur Adams, Mike Allred, Geoff Darrow, Jae Lee, Walter Simonson, William Tucci and others with their own unique interpretations of Witchblade. Each of the 8 card packs will include one of 90 gold foil cards. Three other levels of bonus cards will include nine "puzzle to portrait" foil-etched cards, three Thermographic cards signed by an artist of the set, and one really hard-to-find lenticular motion card of Witchblade.

STAR TREK SCORES A HAT TRICK

September 11, 1996 coincides with the actual date of the first NBC broadcast of *Star Trek*. This 30th anniversary completes the trilogy card series by Fleer/SkyBox of **Thirty Years of Star Trek: Reflections of the Future**, phase III. Tricorder readings revealed Phase I-Ships & Technology blasted off in December 1995 and Phase II-Aliens & Personnel warped out last April. This final phase of the final frontier showcases Cosmic Phenomena and Tribute in 100 cards. Cosmic Phenomena displays and explains the galactic wonders that all the *Star Trek* crews have encountered in thirty years of space travel. This includes the explorations of the USS Enterprise, Deep Space Nine, and the USS Voyager. Tribute celebrates *Star Trek*'s award-winning shows & their creators and recounts Star Trek as a cultural force of our time. The bonuses are plentiful with:

-Six exclusive **Star Trek: The Card Game** cards. For every six packs you'll find one.

-Nine foil-stamped Mural Cards pay tribute to *Star Trek*. Search a dozen packs and one will appear.

Three 3-D Motion cards highlight the Cosmic Phenomena. You'll score one in every 18 packs.

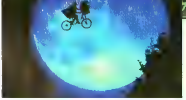
-One SkyMotion Exchange Card for the Star Trek: Deep Space Nine wormhole. So rare the folks at Fleer/SkyBox won't say.

One Preview card for the next *Trek* film to be released later this year, *Star Trek: First Contact*.

Phase Three will continue the numbering at #201 as previously established. The Card Shark hereby reminds you of that special redemption program initiated with Phase I. By sending the UPC codes from each of the Star Trek: Phase boxes, Fleer/SkyBox will transport you an uncut sheet of the nine Gold Ship Registry cards. Wow, better than Dilithium crystals. For further redemption information adjust your communicator to 1-800-787-6060.

A FRIENDLY VISITOR FROM OUTER SPACE

What's with the gang at Topps and alien invaders? Their recent **Independence Day** card series chronicled the blockbuster motion picture and now, this October, **ET, The Extra-Terrestrial** returns for a limited time in three new re-mastered THX editions. The letterbox format houses its own ET WideVision collector card—the perfect complement to the 72 card WideVision series. Also commemorating this landmark re-release are the two levels of chase cards



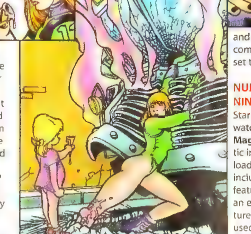
featuring six of the Holofoil variety and one multi-motion lenticular card. With today's digital technology, ET WideVision cards will be one alien you'll welcome home.

APPROVED BY THE AMERICAN DENTAL ASSOCIATION

Coming to television screens on September 6th, as a prime time movie-of-the-week, is the newest Superman cartoon. Fleer/SkyBox wants the party that same day with **Superman Action Packs**. Every pack, economically priced at 99 cents, includes a "Brainiac Attack" game/coloring card, two pop-out cards, one puzzle card, two Superman Adventure cards, one sticker of the dude from Krypton and that delicious piece of Superman gum. Each delectable piece of pink confection is individually wrapped and will feature one of four edible-inked images of Superman. The card set of only 36 cards includes 12 "Brainiac Attack" cards which, when put together, form a challenging board game that keeps younger collectors soaring with Superman Trivia questions and Superman "Super Feats." There are also the 12 major character Pop-Outs, 6 Coloring cards, 6 Puzzle cards plus those 4 pieces of gum. Yum.

GEN[12] -ROUND TWO

The 1995 WildStorm Productions move us the **Gen[13] Chromium** card series. Comin' at you this October in the **Gen[13] Series II** trading cards. Unlike the first series, which was 107 chromium cards, these 90 cards are on a conventional stock. Another difference is the concept and approach. Usually an artist is given an assignment of what the image should look like and then transforms that idea into reality. In this case, the artist was given complete artistic freedom. Thus WildStorm considers **Gen[13] Series II** trading cards an artist's choice series. So who's on deck? How about Jim Lee, Adam Hughes, Bill Tucci, Joe Phillips, Hilary Barta and Terry Dodson just to name a few. The 9 foil-etched chase card set is composed of Ken Ahoy. **WildStorm Collectable Card Game** challengers should look forward to the All Image Expansion card series debut in October.



and wife team of comic art painters, have combined efforts to bring this exciting card set to life. I can't wait

NUMBER NINE...NUMBER NINE...NUMBER NINE...

Star Wars card completists should keep a watchful eye out for **Star Wars Galaxy Magazine** #9 from Topps. Besides intergalactic info, the direct market edition comes loaded with preview cards. The polybag includes a Hildebrandt cover gallery card, featuring the cover art from this issue and an eye-popping 3DI Star Wars card. This features the same cutting edge technology used on the Admiral Ackbar chase card (from Return of the Jedi WideVision) exclusively previewed here in the pages of **FAN**. The Star Wars 3DI series, slated for December, is the next galactic Star Wars card production. February 1997 will herald the arrival of **Star Wars Trilogy Special Edition Cards**. And here's an advanced look at the special cards to be inserted in select Kenner *Star Wars* toys.

SNEAK PREVIEWS FROM FLEER/SKYBOX

Mickey & Friends will continue to delight Disney fans in early October. The **Batman All-Hologram** card series, in all its sculpted glory, arrives October 15th. **Babylon 5**, a 60 card set, has been pushed back a month for an October 23rd release. **Ultra X-Men Wolverine** has all the makings of a classic card set. All painted art is featured in '9-Up' panorama card arrangements by a stellar cast of talented artisans (Dorman, Jusko, Texiera). Add to the anticipation a new Wolverine comic story, new characters (Razorfist), and new surprises. You'll have to wait 'til November 6th for Logan & company to arrive. On November 13th, **Star Trek: Voyager Series II** beams aboard. *101 Dalmatians*, Disney's live action movie leaps from the silver screen to trading cards on December 1st. On this same date, StarFleet academy members can look forward to **Star Trek: First Contact**, the card series that some have been calling Generations II. The 11th of December arms **OverPower** game strategists with more ammunition in the latest **OverPower** expansions set. A few days later and the world will possess the most eagerly anticipated **Marvel Masterpieces** card series ever produced ...since last year. Boris Vallejo & Julie Bell, the husband

SCARY MONSTERS AND SUPER CREEPS

X-Files: Paranormals Finest is a premiere card set that fellow card sharks will gobble up. Details from Topps are sketchy at present, but you can expect this all chromium card series sometime in early 1997.

HAYES IN MY BRAIN, SOME ELVES DON'T SEEM THE SAME

Comic Images' second September production is **Poison Elves Collector Cards**. The 75-card set features CI's newest card format, LustreChrome. This special card stock will be used for the series' 45 black & white story cards, while the remaining 30 will use a regular card stock. Besides the bonuses of 6 "), Lusiphur" cover cards, 500 Drew Hayes autograph cards, and a shrink wrapped box card, Joseph Linsner and Janine Johnston lend their talents to a 3 card subset. ■

MEGABYTE ME

by Marshal M. Rosenthal

NETLINK

Saturn: It's a 28-baud modem and browser you use with Saturn to give you a package that goes on the Internet and World Wide Web for under $400 total (Netlink will retail for $199). The browser works pretty well with the TV and there's a magnifying glass-like feature to help in seeing text better. The really exciting stuff will come with the online games Sega is planning that you'll be doing over the phone lines. But since the cd will be in your machine, graphics and sound will be there to use at the speed you expect without any downloading time delays to deal with. All you have to worry about are the special "hooks" for the software as you battle it out against other guys online.

THE ANIMATED VOODOO DOLL

For PC/Mac cd-rom, from Splashdown Productions

Okay, so we don't believe in Ouija boards and *X-Files* stuff, but the Animated Voodoo Doll is FUN! Choose from a male or female character and send him/her on a one-way trip to a variety of animated mishaps, like making your ex-girlfriend gain 50 pounds or putting your older brother in an elevator with a heavily flat-talent man. It even comes with a real doll that you can beat up on or toss against the wall. No uzis or machetes to rip heads off but it's still a fun way to get even and blow off steam (before it starts coming out of your ears). Look for it in the Fall.

RED JACK and TITANIC

For PC cd-rom, from CyberFlix

It's summer all right, so let's look ahead to when it'll be cold as heck, like next year. RED JACK'S REVENGE (that's a working title) is due out early '97 and is a romantic, animated pirate adventure using a new software 3-D engine to give it all a look like right out of Toy Story (the movie, not Disney's game). Characters will address the player directly and can move about the scene in ways using curves and varying terrain (rather than being limited to a horizontal grid.) If they can pull this off, it should be, visually, a most stunning game.

TITANIC is set on the ill-fated ship and runs over 2 discs. The first lets you explore the scene using a historically accurate 3-D recreation of the ship. As a British Secret Service agent who happens to have booked passage on the ship, you get to meet and talk with numerous other passengers and crew members, discover some interesting pieces of information, and ultimately become involved in one (or more) of several storylines involving elements of espionage and intrigue. Part 2 starts right after the ship gets smacked by the iceberg. Now the action is time-based and occurs in real time as you try and stay alive during the 2 1/2 hours it took for the ship to sink. Major excitement and a good way to learn more about the ill fated ship.

VIRTUA FIGHTER KIDS

Saturn: They look super deformed, as in the Japanese anime style, but what you've got are the Virtua Fighters scaled down to kiddie level. But they're a lot tougher and a lot meaner than any kids we know. Cool looking graphics and all the moves and combos you could ask for make this one a keeper, no matter how deformed it is.

FORCE FEEDBACK JOYSTICK

For PC computers from CH Products

This is gonna be good, real good. CH's working on their Force Feedback stick, and this baby fights you back when you use it. That means it's no easy climb up when you're dive-bombing that missile silo and then pulling up on the F-15 or hitting a curve at 100 m.p.h. in that racing beauty. Tiny motors do all the work, giving a more realistic "feel" to all of your games.

VECTORMAN 2

Genesis: Yep, the 16 bit box is still with us and the V Man is going strong in his second outing. More enemies, better and added moves, and lots of levels of action keep those fingers jostling on the D-Pad.

ANIME HYPERGUIDE SERIES

VOL. 1/PROJECT A-KO

For Mac/PC cd-rom, from Vanguard Media

This is great for fans of Japanese animation. The Anime Hyperguide series is coming out quarterly, and each CD features a different and exciting hit Anime film. The first is PROJECT A-KO (that super powered, sexy 17 year-old schoolgirl), and the disk gives you bits you can cut and paste, video and audio images from the film, the history of the film, interviews with the creators, the complete script, critical reviews, and thousands of images of the characters. There's even never-before-seen production art and the production storyboards used to create the film that you can view frame by frame.

• HIDDEN BITS •

TOTAL MAYHEM

For PC cd-rom from Eidos (Domark)

Want to get confused? Then try to figure out the merger of Domark and U.S. Gold. The partnership releasing games under (or only the NEW name Eidos, but through the original companies' respective names as well). Sheesh. Anyway, back to the important stuff: beating up total mayhem requires cheats, and here they are.

*When at the base screen, hold down Shift, Ctrl keys and type CHEAT. This will activate cheat mode. Once cheat mode is activated these are the following codes:

Base screen cheats:
CTRL-N Skips to the next level.
CTRL-A Gives the user access to all weapons and power-ups (the user still must buy them, but they don't have to find them).
CTRL-C Gives the user 1,000 credits. Use the option over and over to get lots of money.

In-game cheats:
CTRL-P This will move the activated soldier to the spot of the cursor.
CTRL-R This will regenerate all of the player's shields and health.
CTRL-I Makes the user indestructible.
CTRL-M Turns off all monsters.
CTRL-SHIFT and typing "STUFF" gives the user one of each item.

BASES LOADED '96 DOUBLE HEADER

For the PSX, from Jaleco

Password cheat mode:
While playing a normal game, Press Start to pause the game. On controller 2, press triangle, square, x, circle, circle, circle. If done correctly, you'll hear a piano.

To advance to any inning (up to the 18th inning):
While in cheat mode, press x. The words "Let's go inning" will appear in the upper left-hand corner of the screen. Press x the desired inning number you wish to advance to; e.g. if the current inning is 1, press x 8 times to go to the 9th inning. At the end of all of this, press Start to unpause the game.

Hit a home run each time your batter makes contact with the ball:
While in cheat mode, press L1. You'll hear the phrase "Home run." Press Start to unpause the game.

To switch back to normal play, reenter cheat mode and press L1.
If done correctly, you'll hear the word, "Safe."

MARSUPILAMI

For Sega Genesis

Level 1, Stage 2: After you've collected the Mouse Tail, when Bonelli arrives at the diving tank, use the Mouse Tail to scare Bonelli to run into the tank. This will cause the diving board to fall onto the top of the tank, creating a bridge that will support Bonelli to walk across. Remember to use the Steps Tail to get Bonelli up to the bridge.

Level 2, Stage 2: Before the second stalactite, Bonelli will be blocked by a rock wall. You'll need to find the Winch Tail icon to get Bonelli over the wall. Drop a piece of fruit about two Marsupilami lengths away from the wall on the ground. When Bonelli stops to eat the fruit, activate the Winch Tail and line up Marsupilami's tail with Bonelli's trunk. Bonelli will then be pulled up and over the wall.

Level 3, Stage 2: Some bricks block Bonelli's path. You'll need to find the Hammer Tail icon to take care of these. Use your Hammer Tail to completely smash away the pile of bricks so that Bonelli can continue.

Level 3, Any Stage: Sometimes it is difficult to keep Bonelli on an elevator and to get him to walk off the elevator at the right time and in the correct direction. Along with using your Tail Whip to change Bonelli's direction back and forth, on longer elevator rides, try dropping a piece of fruit on the elevator to keep Bonelli occupied.

Level 7, Stage 1: After the quick ride through the tunnels, Bonelli will have a mouth full of water. Remember not to jump on Bonelli's back until he is close enough to put out the burning cacti.

Level 7, Stage 2: When Bonelli steps on the trap-door button at the starting point, run through the open door before it closes. To make the trap-door remain open, travel up a couple of floors and locate the round button on the right side of the vertical wall. Whip the button once to lock the trap-door in an open position.

MANGA ANIME

By Jason Topolosky

Currently available from Viz Graphic Novels comes **Rumic Theater**, by perhaps the world's most popular female manga artist, Rumiko Takahasi. Takahasi, most well known for her work **Mermaid's Scar**, **Ranma 1/2**, and **Maison Ikkoku**, once again brings us a collection of tender tales about the trials and tribulations of daily life with a touch of the unreal. **Rumic Theater** contains six short stories, most of which have Takahasi's personal and political feelings rising to the surface.

Chapter 1: The Tragedy of P

Chapter 1 is the story of Pippin the Penguin. A family smuggles the pet of the father's boss into their apartment complex that doesn't allow pets. The Chapter opens up sadly enough with an older tenant being forced to move because of her dog. It is at this point we are introduced to Mrs. Kakei, who is the leader of the anti-pet faction of the tenants' association. This chapter is very cute and an enjoyable read. Takahasi makes you actually believe that the story could have happened. At one point, Takahasi demonstrates how cruel Mrs. Kakei was when they found a tenant with a cat and explained that either the tenant or the cat had to go. However, after a while, Mrs. Kakei loses her edge as a formidable villain, and I actually found myself wishing that she found Pippin and forced the Haga family out of the complex. This story is perhaps the most realistic story in **Rumic Theater**, even with the Penguin, and was probably contrived by Takahasi after experiencing a similar situation.

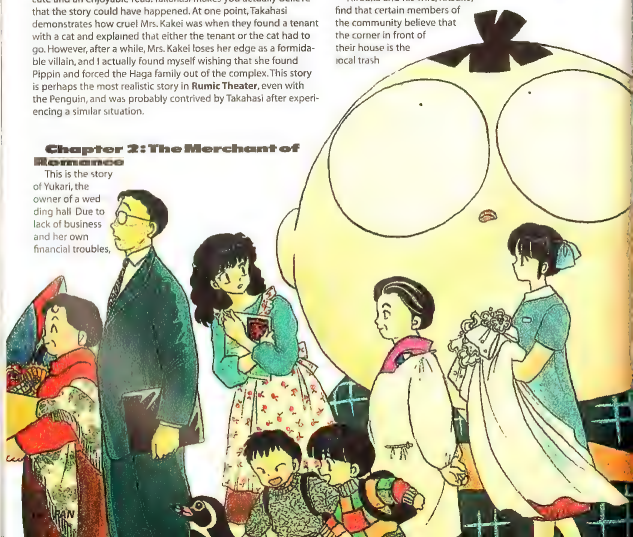
Chapter 2: The Merchant of Romance

This is the story of Yukari, the owner of a wedding hall. Due to lack of business and her own financial troubles, she is forced to close down the wedding hall left to her by her father. After laying off almost all of the staff, she experiences a little bit of luck when a wealthy couple, who met as a result of Yukari's father, asks to be married at the wedding hall.

Chapter 2 also seems to involve Takahasi's personal experiences. Yukari is rebounding from a divorce and receiving alimony payments. The payments are late and she must confront her former husband. Yukari begins to have feelings for her former husband and gleefully anticipates that maybe he wants to start over again. The story ends on a mediocre note however, making me wish for a happier ending. At least this story had a couple of "penguins" as well (guys in tuxedos) that made me wish I was rereading the first chapter.

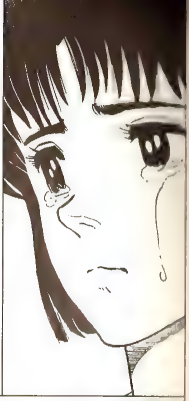
Chapter 3: House of Garbage

Hirooka and his wife, Ritsuko, find that certain members of the community believe that the corner in front of their house is the local trash



collection site. At first, they only find this annoying and not odd. However, when the trash items become "creepy" in nature, they begin to worry. Ultimately, they find out that Hirooka's boss has moved into their neighborhood and that the wife of his boss is throwing out her husband's collection of odd collectibles.

As a favor, the boss asks Hirooka to watch over his "babies" and to make sure that they do not get thrown away. So day after day, Ritsuko and Hirooka haul back every item that the boss's wife throws away. The story is cute and a quick read. The story is filled with hidden innuendoes about recycling which then leads into the next chapter with Takahasi's agenda for the environment.



Chapter 4: Hidden in the Pottery

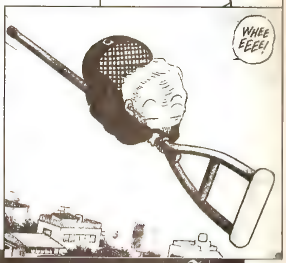
In this chapter, Takahasi takes a "stab" at a story about murder. After being asked to watch a neighbor's plants, the young woman finds a piece of bone inside the base of one of the potted plants. Suspecting the worst, the young woman believes that her neighbor killed her deceased husband's recently deceased mother. However, the story runs short on mystery and ultimately winds up being more of a sad story about a woman's love for her deceased husband. This chapter could have been much longer and developed into a manga all its own.

Chapter 5: One Hundred Years of Love

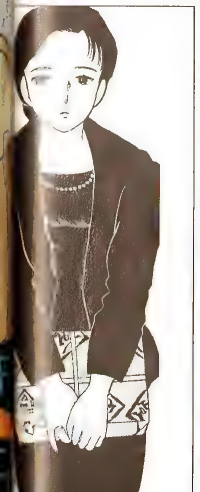
In this chapter, an elderly woman uses her telekinetic powers to prevent a young couple from repeating the mistake that she herself made many years ago. The repeating romantic focus of this story is a welcome change from the other chapters in this collection.

Chapter 6: Extra-Large Size Happiness

A house-hunting couple finds their plans jeopardized by the sudden appearance of a mysterious gremlin! I found this to be the most enjoyable chapter of the six. Only Hanako can see the Gremlin and her mother in law and husband think that maybe Hanako needs a rest. Hanako fears that her actions will only cause her mother in law to think that she isn't welcome. If that is to happen, Hanako and her husband would surely not receive the down-payment from her mother in-law that would be necessary to buy a new house if only she could make them see the Gremlin!



Rumic Theater is an enjoyable collection and is a diverse sampling of the talents of this well respected manga artist. Though the stories are uneven in some ways, I still recommend them highly ■



YOU WANNA PLAY GAMES?

by Steve Fritz

GAME COMPANIES INCENSED OVER ORIGINS

Origins '96, held in Columbus, Ohio over the July 4th weekend, was a huge hit for **Magic: The Gathering** players...but that doesn't seem to be the case for anyone else.

"The facilities were nice, attendance was up from last year," reports Jose Garcia, president of Daedalus Entertainment." I think the increase in attendance was due to the **Magic** championship tournaments drawing lots of magic players while gamers of different stripes were in attendance in smaller numbers."

It was the smaller numbers for other games that made Andon Unlimited, the promoters of Origins and a wholly owned subsidiary of **Magic**-maker Wizards of the Coast, do something unprecedented and –as it turned out—extremely unpopular with all the other game manufacturers present, as well as the people who play those games.

"Overall, Daedalus had a good show and we had a blast," explains Garcia, whose company produces the wildly popular **Shadowfist**. "There was a serious problem with our tournaments, though. On two occasions WotC decided to boot us out of our scheduled areas in order to run impromptu Magic tournaments. Tournament organizers weren't notified until the last minute that they had to relocate their tournaments and couldn't use the areas that had been scheduled for them. Participants showing up for those tournaments in the originally scheduled areas were told by WotC/Andon staffers that the tournaments had been canceled. They didn't just do this to Daedalus/**Shadowfist**, I believe as many as five other companies/games suffered as well, all so WotC could run unscheduled tournaments featuring their products."

Among the companies hit by this action other than Daedalus, were Mayfair Games (**Sim City**, **Fantasy Adventure**), Atlas Games (**On The Edge**, **Lunch Money**, **Once Upon A Time**), FPG (**Guardians**, **Dark Ages**), and a number of others.

"We were told we were going to have our tournaments in the main ballroom," recalls Faith Price of Mayfair Games. "About ten minutes before I was going to start a **Sim City** tournament, I was told that I had been moved to a cafe that was definitely not up to standards. Also, a number of people who wanted to play were also being told that all our tournaments were canceled. It was disastrous. As it turned out, of all the people who had pre-registered for our tournaments, only 25% of them eventually showed up."

"WotC's treatment of card games other than **Magic** was *reprehensible*," added Alan Golpin, a championship level war and card gamer who used to work for Origins. "People at the control desk in the ballroom first told us that there was only **Magic** in that room. Then our tables were taken away from us for one of the tournament rounds because the format of one of the **Magic** tournaments were changed. The rest of us paid to come to Origins, too."

"The really upsetting thing for me is the fact that we had people drive down from all parts of the east coast wanting to participate in the scheduled **Shadowfist** events—including a regional championship—who didn't get in because of WotC's actions," says Garcia. "Just because a gamer plays a CCG that isn't published by WotC shouldn't mean that their needs should be subservient to those of WotC's customers. WotC demonstrated a complete disregard for players of products that they don't publish and for other companies."

Gary Smith, the main man at Andon, sees things a little bit differently, of course.

"The key thing to note was the only things that got moved were in result of Magic tournaments that were already pre-scheduled as far as I know," says Smith. "The impromptu **Magic** tournaments were put on the bottom of the schedule and were the first to be moved. All the **Magic** tournaments were sold out. When you do **Magic** tournaments the thing is you do a lot of on-site management. So what happened is a lot of the time we sold too many damn tickets. Every time something sold out we tried to talk to the people who were running those tournaments to see if there was any way we could increase maximums and thus get more people into the tournaments. Unfortunately we were not prepared for it."

Smith admits, "I'm happy to eat my share of crow about this. The communication lines were bad and the logistics were even worse. What I do want to say though is more often than not, what determined which event went where was we looked at our events and said we have this 200-person event and these four 50-person events, so the 200-person event stayed in the main ballroom while the other ones were moved elsewhere. There was no predetermined bias for any of this."

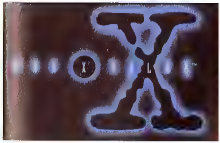
Smith now admits he will be working hard to regain the confidence of all the other game manufacturers as well as curing his communications and logistics problems. Only time will tell if he succeeds.

As it stands, the affected game manufacturers are taking matters in their own hands. They are talking about a range of actions from boycotting all further Andon-promoted events to setting up their own national convention...with Wizards of the Coast being clearly not invited.

NXT READIES X-FILES FOR SEPTEMBER

NXT Games, who released the **Red Zone** and **Top of the Order** sports-oriented collectible card games with Donruss Trading Cards, appears to be back in business with U.S. Playing Cards. Their first CCG coming down is the previously announced X-Files.

The game has been compared to such board games as Clue or Mastermind, with players trying to solve various cases while their opponents do their damdest to foil them. There are also two versions of the game, a beginners and a more advanced version. All



the cards will feature characters and situations from the first two seasons of the show, with expansion sets coming from the third and fourth season. There are 320 cards in the initial set, with distribution being limited to hobby stores (comic, card and gaming) only. The cards will be sold in 60-card starter decks and 15-card booster packs.

LAST UNICORN READIES FIRST HERESY EXPANSION

Last Unicorn's announced it's doing its first expansion to its Heresy CCG, **Project: Demiurge**.

The expansion set consists of 90 cards, with the likes of Mike Caluta, Tim Bradstreet, Hannibal King, Karl Waller, and Craig Hamilton contributing art. It will be sold in display boxes of 48 packs with 12 cards in each pack. The SRP on booster packs is $2.65/p.

Last Unicorn also is doing a second edition of its hit RPG game **Aria**. A 1994 nominee for an Origins Award for best RPG of the year, **Aria** revolves around co-operative storytelling as its main ingredient.

The two books that are the base of the game, **Worlds** and **Roleplaying**, might seem immense at 336 and 528 pages respectively, but the artwork is incredible to look at and the writing will suck you and not let you go. Both have a $29.95 cover price. Both books feature new art by Michael Caluta.

CPM DOING CCG

Central Park Media has released a CCG based on many of the Japanese animation videos it distributes, including **Bubblegum Crisis**, **Ranma 1/2** and many others.

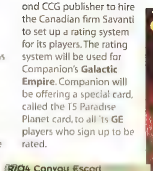
Called **Ani-Mayhem**, the game posits that the anime world is in total chaos and it's up to the player – aided by the likes of A Ko, B-Ko, Tenchi and other well known anime characters—to put all the pieces back together again. A nice touch is that the game is also designed to be played solitaire as well as a multi-player game. To help promote the game, CPM will be inserting cards in many of their best-selling videos. Starter decks consist of 75 cards. Booster packs have 9 cards.

U.S. GAMES DOING WYVERN TAROT

U.S. Games announced it will be releasing a deck of Tarot cards based on the art of **Wyvern** artist Peter Piatkowik. Every card of the 78-card deck contains one of Piatkowik's dragons. A supplementary book based on the cards is also being written by Terry Donaldson and published by U.S. games. Both deck and book should be shipping now.

COMPANION HIRES SAVANTI

Companion Games announced it has become the second CCG publisher to hire the Canadian firm Savanti to set up a rating system for its players. The rating system will be used for Companion's **Galactic Empire**. Companion will be offering a special card, called the TS Paradise Planet card, to all its GE players who sign up to be rated.



R/C/4 Convoy Escort
Convoy Escort:
- Must be played on an empire ship.
- As a reaction, that ship can intercept damage applied to any generic ship, taking two points of damage for each point intercepted.

Savanti provides a service called the Global Ratings System which allows card gaming companies to produce and rank players in a manner similar to the way the Duelist Convocation ranks Magic players. The first company to sign with Savanti was Fleer/SkyBox International, which uses the GRS service to rate **OverPower** players.

TSR UPDATING DRAGONLANCE

TSR is updating its popular **Dragonlance** RPG when it releases its latest volume, Fifth Age, this summer.

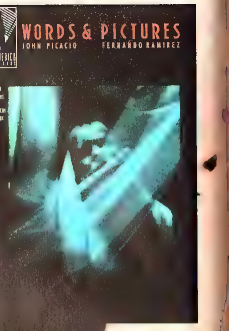
Among the major changes will be a new, *card-based playing system* called the Saga rules, rewrites on many of the major characters in the game, as well as a number of new dragons for the players to combat. The game was officially unveiled at Gen Con. The game itself will ship this September. The SRP on the basic game is $25.

"The game emphasis changed from the game master, strict rules, and lucky dice rolls. Far greater importance is placed on the players," says Sue Cook, one of the game's editors. "The rules system is far more fluid, encouraging role playing, not rule playing." ■

FAN: Your book is very well put together; in terms of the tactile quality, the paper stock is quite nice.

John Picacio: Thanks. The first book has a UV coating, which picks up a lot of fingerprints, and comic collectors sort of get irritated with getting fingerprints all over the book. So we changed that on the second one with a matte finish. We don't want them just putting it in a bag. We want them reading it and really looking at what's inside. That's what it's about.

Fernando Ramirez: It's odd, even when I show people a copy of the book who aren't familiar with comics, they want one, but the first thing they say is, "This is going to be worth a lot in the future, sign it for me." You'd think it would only be people within the comic industry thinking like that, but that's the first thing they say.



Rather than making your book a collectible, what was your plan when you started Words & Pictures?

FR: We basically knew we wanted to work on a particular type of story, and there wasn't really a venue for that type of story. The personal things that we were interested in were things you didn't normally see. So we decided why not just go ahead and put together a book ourselves and see what happens.

JP: And I'd like to add that when we started this project, we decided we were doing this for ourselves, to represent the comics that we'd like to see out there. But also, we thought early on, if we did a good job with this, it would show people that as self-publishers, we could do comics that were very worthwhile that would sell. Since we didn't have a good response from other companies and no one was willing to take a chance on us, we took a chance on ourselves.

Did you look anywhere for guidance?

FR: John and I had read **Cerebus**, where Dave Sim published one of Gary Reeves' guides to self-publishing, and we thought it looked pretty easy (laughs). I was inspired by Dave because he was running a lot of those editorials about publishing.

JP: And we wanted to do our own experiments with comics, which is another thing we wouldn't have been able to get away with working for another company. This has really been a learning experience for us. This was our first time really seeing a project all the way through, though Fernando and I have been friends since middle school. He's into a lot of things I'm not; he's a musician, but I have an architectural background. But a lot of our comics and art influences are similar, guys like Klimt, in the fine arts, a lot of the European stuff too. Not just certain creators, but their way of approaching comics.

What's different about their approach?

JP: It's seen as more of a mainstream medium there, it's more accepted.

FR: Right. Even when I talk to friends today, when they hear the word comic, it carries a negative connotation; they think superhero, and I can't blame them, it's all they've ever seen.

Do you belive that's because of the audience or the way that comic books are marketed by the distributors and manufacturers in this country?

JP: The marketing. Americans are no less sophisticated than Europeans, but comics in this country are presented in a way that's not as appealing as you get older. I just don't see a lot of average thirty-something people, who've not been versed in comic books since they were little, just walking off the street into a comic store and picking one up to read it.

FR: There were a lot of comics that I read as a kid that I've come

self-service

Perhaps one the most well-designed black and white comic books I've seen, Words & Pictures, this month's selection, is a fantastic example of self-publishers making their work stand out from the rest of what's out there. Though Fernando Ramirez and John Picacio both contribute a few of their own creations to make up each anthology-style issue, the tone is amazingly consistent, leaving you feeling a little haunted, a little pensive, and rather impressed by their Dave McKean-ish art and stories. You can order their first two issues for $4.00 each from 5801 Bandera Road, Suite #479, San Antonio, TX 78238.

back to now as an adult, and they're really dense; there are things in there I didn't see or think of when I was a kid. We want to put together material that's really inspiring, that people will want to read. I'm not trying to change anybody, but I want to make them more aware.

You'd like to belive people can come to comics at any age.

JP: Yes, yes, and feel like it's something worthwhile, as though they've gotten their money's worth.

FR: I've been reading a lot of editorial from retailers that the dollar that you spend in comics is not as valuable as the dollar you spend in other media, like movies or video games. And I've really taken that to heart. You plunk down four bucks and then get through the book in ten minutes. I hate that. I want to slow down the pace a little to make the reader really look at each panel and get to see what I'm doing.

So you're still interested in experimenting with the medium?

JP: I'm interested in exploring, finding out its strengths and weaknesses. What are the things comics do that music, literature, and film do not do? That's where the key is. And that's no big news. Most good creators try to keep that in mind. I'm always asking myself, "Are these things using the strengths of comics? Could it be better off as a film or a prose piece?" And if it can, then I haven't done my job.

The comics themselves are quite well designed, both issues that are out so far. Did you do the photography for those?

JP: Yes, I did. That's another thing, the photography and the design. I wouldn't have been able to just jump out and do that for other people. So when you ask why we did this, there were a lot of different aspects of storytelling and design. We wanted to be able to do them, and we wouldn't have gotten the experience doing it for anyone else.

What advice would you give to someone who was going to self-publish today?

FR: The first thing I would say is to try to get a lot of feedback from other people. It seems like there are a lot of self-publishers out there who could really use more editorial direction. A lot of stuff doesn't look very professional, and that's the key to being a sucessful publisher. All those guys that have become sucessful had good books, but they also had some really nice looking packages. You need to put a lot of attention into the details to make it stand out from the rest and really distinguish yourself.

If you're self-publishing and want to appear right here in these very pages, it's simple! Just send an old Viewmaster reel and some copies of your book to Tosh the Self Service Guy, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. John and Fernando sent a Mega Batgirl and now they're stars!

indy sidebar

DEAR JULIA,
BLACK EYE PRODUCTIONS

With one of the tightest, most absorbing introductions to a story I've seen in some time, Brian Biggs has created something very memorable here. Our narrator begins his story, in a letter to the never-seen Julia of the title, by explaining, "I have a suspicion...I think I'm going crazy, Julia." Meanwhile, Biggs' visuals are giving us a tour of the main character's apartment, which is littered with paper airplanes, drawings of birds, and feathers. In every room, feathers dot the scene like chalk dust on a blackboard. It isn't until page eleven that we get our first picture of the narrator, standing on a window ledge, many stories up, with a large, obviously home-made pair of wings strapped to his body.

From there Biggs begins to tell the story of his character through flashbacks, including snapshots in which one person's face is repeatedly scribbled over with what appears to be crayon. Biggs's art throughout all of this is strangely haunting in a Dave McKean-like vein, while the snapshot pages are comically disturbing in the way that a lot of actual snapshots turn out to be. The black and white work here blends excellent shading with sharp pencils, and Biggs' style, while possibly reminiscent of McKean, is all his own and already very striking.

This will only be going four issues, but the characters are already engaging enough for me to wish it were longer (even ongoing), and Biggs' pacing of the story is quick and jerky but casual, the way a lot of small, independent films of late use a hand-held camera to shoot a deliberate, cognitive sort of movie. From Black Eye Productions, at $3.50, and in a non-traditional format that feels good in your hands, this is one to bug your retailer about

Tosh

The Season

jeff mariotte

June and early July where spent largely on the road, largely at comic conventions. It's over now—this is being written, in fact, the day after the San Diego Con. I'm at home today, where I slept in for the first time in recent memory. As I've been traveling from coast to coast to middle to coast, etc., several things have come to mind which I want to share. Plus, this way I don't have to focus enough to come up with a central theme for this column—I'd need a few more days of sleeping in before I could do that.

What's up with toll roads? To get from the Newark airport up to the Hudson River Valley, I had to take the Garden State Parkway, where every three miles or 25 minutes (whichever comes first) there are people asking for money. If it wasn't for all the toll plazas, the traffic probably wouldn't have been nearly so bad. Now I'm sure someone out there will say that it's a fair system, that it requires the people who use the roads to pay for the roads, while taxing the general populace makes those who never leave home shell out for them as well. But hey, even if you only go out once a month to the grocery store, your groceries came in on public streets. So does your mail, your gasoline, and virtually everything else you consume. My reaction to toll roads is to avoid them altogether whenever possible, so I guess New Jersey isn't gonna be on my list of vacation hot-spots.

South Carolina, on the other hand, has beautiful highways paid for by some other means. South Carolina also has Spanish Moss and alligators, both very cool things. South Carolina also has Strom Thurmond, so no place is perfect, I guess.

DC comics has cooler offices than Marvel. Sorry, Marvel. I love you guys. But the Gotham City reception area at DC wins the prize. And DC is close to the hotel I stayed at in NYC, while Marvel is something like 26 blocks away. A long walk, even if it's not raining. Which it was. Hard.

There's no such thing as an empty cab in New York when it rains. Here's my theory. If anyone can scientifically disprove this, I'd be grateful. But surprised.

New York cabs contain fungi. New York cabs always leave their windows open. When it rains, the rain waters the fungi, causing them to grow like huge mushrooms, into vaguely humanoid shapes. The cab drivers, seeing these sprouting shapes in their mirrors, start driving around ignoring the hails of the soaked pedestrians because they believe their cabs are occupied. They drive even more insanely than usual because they're shouting at their "passengers," trying to get them to reveal their destinations. When the sun finally comes out the huge mushrooms shrink away, and the cabbies return to normal, which is pretty rude to begin with, come to think of it.

Yeah, I could've taken the subway. But if there are mushrooms in the cabs, who wants to see what grows in the subway when it rains?

The best-run large convention in the country is the Chicago ComiCon. San Diego is still the biggest and the one you have to go to if you're a pro or a publisher or a fan who wants to see the most of those two categories. But Chicago runs like a well-oiled machine, and if there is a problem, there are a number of people you can talk to and it'll be fixed immediately. If you didn't make it this year, try to go next year. See you there.

The comics business is filled with nice people (and a few jerks), I won't talk about the jerks and I don't have room to list the nice ones, so I'll just mention a few that I met this year.

Cindy Johns, AKA the Blonde Avenger, is great. After e-mailing several times with her, I finally met her at WonderCon, got to see her again in Chicago, and got to spend some quality time in San Diego. If there's a harder working, more committed, funnier, more ambitious woman in the business I'd like to meet her. Cindy's great **Blonde Avenger** comics are fun, and if your local comic store isn't carrying them, ask for 'em.

Mark Waid is not only one of the field's best writers, he's one of the best guys in it. Friendly and dependable and skilled, it's no wonder every publisher on earth would like to use him for something. Nice to have an American in that select group—most of the writers in that kind of demand right now seem to be the British crowd. Randy Queen, soft spoken southern gentleman, really gets into his pool game. He's also a fine artist and a good guy. Check out **DarkChylde** from Maximum Press.

A couple of organizations that should be put out of business—because it would mean there was no need for them anymore: The Comic Book Legal Defense Fund, working hard on behalf of the legal rights of comic book creators, publishers and retailers, has to constantly remind people what the first Amendment to the Constitution is, and Voices For Children tries to raise awareness of the constant problem of the child abuse, and works to support legal efforts to stop it. If you see either of these groups at the next convention you go to, donate some money and tell them thanks.

Is there anything more important than family? Be away from them for most of a month, if you think there is. I realize, of course, that not everyone's family is as supportive or happy or functional as it should be. That's probably because somewhere along the way someone got their priorities screwed up—and once you damage a family, it can remain damaged for generations. Think about your family today, and tell whoever you have that you love them.

Me? I'm glad to be home.

FAN Forecast

SUPERMAN # 16
DC COMICS
CURRENT GUIDE PRICE: $2.00

Supergirl is back! By now, you've hopefully had the chance to check out the brand new Supergirl #1 by the awesome team of Peter David and Gary Frank. In #1, the shape shifting alien Matrix fused with a lovely young lady by the name of Linda Danvers. Danvers is the alter-ego of the original girl from Krypton, Kara. However, Supergirl was killed way back in Crisis, so poo we'll unfortunately bear with Mr. David as he explains how Linda Danvers survived. The important thing here is that the alien Matrix first showed up in this issue wearing the costume of none other than Supergirl (oooohhhhh, what a costume). As the new series progresses, one would believe that more and more fans will jump onto the bus. For those purists out there who simply must possess everything associated with a hero or character this is a must have. And it's cheap...for now!■

FAN FLASHBACK

THE NEW TEEN TITANS #39
DC Comics
Cover Date: Jan. 1984
Writer: Marv Wolfman
Penciler: George Perez
Current Guide: $1.00

Though many classic stories came out of Marv Wolfman and George Perez's **Titans** run, **New Teen Titans** #38 is certainly one of the best. Set in pre-Crisis DC continuity, the story takes place right before the wedding of Donna Troy (Wonder Girl) and ultra-boring nice guy, Terry Long. Terry asks Robin (Dick Grayson, just in case...) to search out Donna's past, explaining as she has reservations about getting married to him without knowing who her parents are or even another family member. Always considering the best wedding gift he could ever give to Donna, Robin searches the country to discover what is to solve the question: Who is Donna Troy. Reading like a very cool detective story, **New Teen Titans** #38 is by far one of the most moving comic book stories ever produced.■

KINGDOM COME #3

DC COMICS

Welcome to the end of the world. Mark Waid and Alex Ross delightfully bring to life the apocalypse. But what can possibly bring about Armageddon? An evil villain with a doomsday device? Invading aliens? The sun about to go nova? All of the above are... wrong! All it takes is an epic confrontation between the old and the new, between the archetype and the archtypical. Has Superman changed so much that his only recognizable feature is his legendary red "S"? What really forced Wonder Woman to adopt such a Fascist attitude? And Batman, Batman was bitter before, but now he's old and bitter, and cynical, and a little sarcastic

And we're supposed to respect our elders. This series is a metaphor for our times: That the past was simpler and the future increasingly violent

Has the younger generation really lost control or are they a product of the times, just as many of their predecessors were also products of their eras? There is only a single issue left to this miniseries and what will we be left with? Smoldering remains? An enforced utopia? Or a world without superheroes?

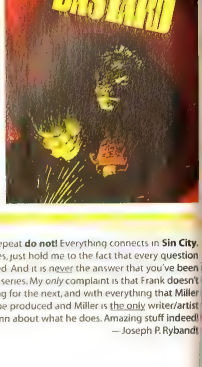
Jeff Dillon

HELLBOY: WAKE THE DEVIL #1

DARK HORSE COMICS

He's back!! Fighting nazis, vampires, vampire nazis, and all sorts of things that go bump in the night, Hellboy is true-to-form with Mike Mignola's sequel to 1994's **Seed of Destruction.** Called on a mission to prevent the rebirth of Vladmir Giurescu, ancient vampire and would be dictator, Hellboy and company are all that stand between us and the end of the world. In other words, start saying your prayers now!! With a successful mix of horror, action, and humor, Mignola continues creating nothing but quality stories with one of the coolest characters in comics today. Plus, for an added bonus, we are also lucky enough to get new Legend member Gary Gianni's **MonsterMen** in their first ever story, "Silent as the Grave." For those of you who like classic pulp horror stories, then this is one for you. For those of you who don't, you'll still love this story anyway because it's just that cool! Dig

Scott Braden



Whatever you do out there, do not think of **Sin City** as a series of unrelated mini series. I repeat **do not!** Everything connects in **Sin City.** Everything! Without giving anything away from the latest in this amazing group of stories, just hold me to the fact that every question you've ever had about **Sin City** and it's revolving cast of characters eventually gets answered. And it is never the answer that you've been expecting. The beauty of Miller and his stories continues to grow with each and every new series. My *only* complaint is that Frank doesn't bring us these tales monthly. Since the first issue of **That Yellow Bastard** I have been waiting for the next, and with everything that Miller does, I am always disappointed to have it come to an end. This is one of the finest comics to be produced and Miller is the only writer/artist worth giving a damn about, because he gives a damn about what he does. Amazing stuff indeed!

— Joseph P. Rybandt

BADROCK/ WOLVERINE

IMAGE COMICS/MARVEL COMICS

Anybody up for a trip to the Savage Land? It's been awhile since we dropped in on Ka-Zar, Zabu, Sauron and the Mutates. Let's Go!

The first of the major Image/Marvel cross-overs begins here, as Jim Valentino approaches a fairly unlikely teaming by adding the level of hero-worship While Badrock is left by the rest of Youngblood to do some homework, he accidentally receives a transmission from Wolverine intended for the rest of the X-Men. It seems Wolvie has stepped into a pile of trouble down in the Savage Land and needs the team for back up. Instead he gets the over zealous Badrock, and together they take down the bad guys and put the Savage Land right again! It's action-packed with good story, good art, and lots of meat-eatin' dinosaurs!

— Karl Glogauer

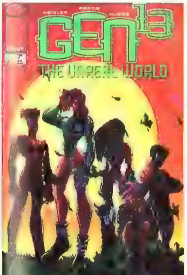
GEN 13 THE UNREAL WORLD

IMAGE COMIC/WILDSTORM PRODUCTIONS

Fairchild as a clumsy waitress? Burnout as a bum? Grunge as a Yuppie!?! Freefall as a Catholic School Girl!!! Now, that's entertainment!

Welcome to another wacky adventure of **Gen 13**, brought to you by writer Mike Heisler and penciller Humberto Ramos. It's surreal, it's strange, and has more action than you can shake sticks at. Picture this: the mysterious and evil villain, Cull, is taking over the world through our TV sets (go figure). Our intrepid heroes and heroines just don't realize what's going on, they're happy in their "unreal" worlds. And where is Rainmaker? And what does the mysterious Rhiannon have to do with it all? So, turn your TV off, read this comic, then pinch yourself. After all, this could be a dream.

— Jeff Dillon



THE WITCHBLADE COLLECTED EDITION # 1

IMAGE COMICS/TOP COW PRODUCTIONS

Okay, so **Witchblade** isn't really old enough to be collected. But if you ignore that fact, what you have here is a really nice piece of work. Of course, if Michael Turner were to draw in a match-book, then you'd still have a really nice piece of work. His pencils are beautiful and his inker, D-Tron (that old Disney movie?), enhances the work but doesn't overpower it. The colorists (and Top Cow is rightly known for their killer coloring) enhance it even further, giving it elements of both photo-realism and fantasy illustration. And there's even a story here! This edition reprints the first two editions of the regular title, both of which are popular and increasingly hard to find. Plus there's going to be a slip-case to collect #1-4 of this series in, and together they'll make a great set.

— J.C. Vaughn

THE UNSEEN HAND # 1 [of 4)

DC/VERTIGO

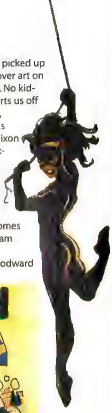
Meet Mike. As far as he knows he's your average rich frat-boy college student with an innate flair for economics. Again, that's only as far as he knows. However, his world is about to change. He finds out that the man he thought was his father isn't his father, a far reaching secret society is out to get him, and, most surprisingly to him, there is no such thing as a free economic market. As he runs for his life, with the disk of his real father's manuscript that exposes the Unseen Hand (the secret group who controls the world's economies) in his possession, danger springs out of every corner. His only hope is to find his sister some where in the Soviet Union and figure out how to publish the manuscript. Writer Terry (**The Dreaming, Cud Comics**) LaBan weaves suspenseful conspiracy theory with adventure for an entertaining, action-packed, and paranoid read. Ilya's (**Big Book of Death, Big Book of Weirdos**) art fully captures the possible dangers lurking around every corner. If anything "mysterious" happens to LaBan and Ilya before this series is completed, at least we'll know they were on the right track.

BIRDS OF PREY: MANHUNT # 1

DC COMICS

You probably remember the first **Birds of Prey** book from about six months ago. If you do, you'll have already picked up this one and were probably waiting in line the day it came in. And even though Gary Frank is doing only the cover art on this time, Matt Haley and Wade Von Grawbadger's interiors are as stunning as Frank's were in the original book. No kidding. And Chuck Dixon is back in the writer's chair, and he starts us off here by bringing all the major players together (Black Canary, Oracle (who are **BoP**'s constants), Huntress, and Catwoman) as they each go after one man who's double crossed them all. Dixon cuts this one loose with some fast action and intelligent background story work, and each of the four DC women are rendered beautifully by Haley. Huntress, in particular, is the most interesting she's been in years. Look for the remaining three issues of this miniseries in the coming months, and then—the comic gods have smiled on us—the series goes quarterly, so we don't have to cross our fingers and simply hope it comes out. Glad someone at DC saw what fantastic potential this team has.

—Christopher Woodward



JIM'S JOURNAL: I GOT MARRIED IF YOU CAN BELIEVE THAT

ANDREW AND MCMEEL

Jim's Journal may not be listed with the all-time greatest comic strips like **Calvin & Hobbes**, **Peanuts**, or **Doonesbury**, but it should be. One of the simplest, most charming characters around, Jim is a loose collection of lines wandering through his mundane existence with the sleepy-eyed expression of someone who knows that life isn't about extremes of good or bad—it's about enjoying the long stretches of gray in-between. A strip virtually without punchlines, **Jim's Journal** follows his everyday routine as he goes to school, gets a job, and in a twist that diligent reading couldn't prepare you for, gets married. Jim reads books, feeds his cat, and somehow manages to subtly comment on the feelings and experiences we all take for granted. His life is one of simple joys, and **Jim's Journal** is perhaps the best of those to be found. As Jim himself might say, this comic strip is "pretty good."

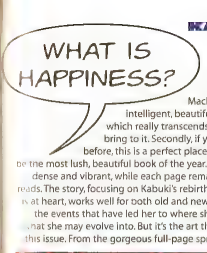
–Arnold T. Blumberg

THROUGH THE HABITRAILS

BAD HABIT

I had a pet gerbil when I was a kid that I loved very much. So much so, in fact, that I named it Cheryl, after a girl I had a crush on. One day, I reached into the cage to pick it up and pet it and it bit me so badly I had to get stitches. I never went near the cage again (or the girl). The moral to the story: Gerbils are dangerous things, don't trust 'em. What's that got to do with Jeff Nicholson's fantastic collection? Everything and nothing. Nicholson's narrator works in a shop that's riddled with Habitrails. As he spends hours designing art for the company, his creative juices are tapped and, in turn, fed to the gerbils that run these trails. When work is over, he returns home to a dormitory next to the office which is owned by the company and populated by the workers. As the stories progress, the similarities between the gerbils' meaningless lives and the meaningless lives of the employees bloom. Finally, as the narrator hits bottom, the Gerbil King (a fragment of his psyche) comes to him with a plan for his own end. It takes all the narrator has to break out of his downward spiral and away from the influence of the Gerbil King. The stories here are filled with the monotony of life, the futility of love, beer, psychosis, and cruelty to animals. Yet, by the end, Nicholson forges a brilliant insight into the dehumanizing effects of the corporate world, and the ability to rise above, even if that rise is doomed. **Through the Habitrails** is a masterful work that belongs on everyone's bookshelf, whether you're a fan of comics or not.

—Benn Ray

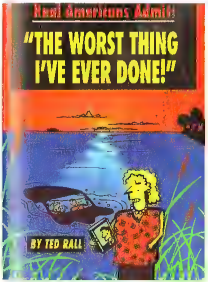


KABUKI: DREAMS OF THE DEAD

CALIBER COMICS

If you've never picked up a **Kabuki** book before, well, firstly, you've been missing out. David Mack has been writing and drawing an intelligent, beautiful book for a number of years now, which really transcends most any expectations you might bring to it. Secondly, if you really haven't picked up Kabuki before, this is a perfect place to start. **Dreams of the Dead** may be the most lush, beautiful book of the year. The color art Mack is doing here is dense and vibrant, while each page remains surprising even after repeated reads. The story, focusing on Kabuki's rebirth and exploration of who she really is at heart, works well for both old and new fans of the series, as it touches on the events that have led her to where she is now and casts an eye towards what she may evolve into. But it's the art that's going to make you remember this issue. From the gorgeous full-page spreads to the surprising transformations Mack tackles through his paneling, this is a well-orchestrated example of how beautiful a comic can be.

—Christopher Woodward



THE WORST THING I'VE EVER DONE!

NBM

If you scan the editorial pages of a big city paper with any frequency, you're familiar with the rough, Picasso-like style of Ted Rall's editorial cartoons. This volume is Rall's retelling of actual stories related to him by average, everyday Americans just like yourself when asked the question, "What's the worst thing you've ever done?" The answers as recorded here, some of them as short as one page, with a few stretching on as along as four or five pages, are at turns surprising, disgusting, and darkly amusing. Once you read this, you'll be hard-pressed to forget the uncaught murderers, bullies, adulterers, and rationalizing losers Rall portrays. And you'll find yourself wondering for days afterwards just what the worst thing you ever did really is. As Rall puts it in his introduction, "What people do at their worst define them."

—Christopher Woodward

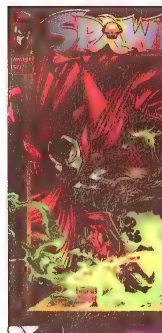
KNIGHTS ON BROADWAY #1

BROADWAY COMICS

The first of Broadway's books to dump the cover border features a powerful story and some great artwork. The story, by Joe James, focuses on young Tamara Neil and her visions of an apocalyptic near future. Tam is an incredibly smart child. She is reading at six months, speaking in complete sentences at a year, and by the age of four, she is entirely convinced that her visions of the end of the world will come true.

Knights, of course, is about what she does to stop that from happening. Geof Isherwood, remembered by many for his great **Conan the King** issues more than a decade ago, provides the first truly fantastic artwork in a Broadway book. Inked by Paul Autio and colored by a team led by Janet Jackson, **Knights** has the look and feel of a potentially great series.

— J.C. Vaughn



SPAWN #50

MAGE COMICS/TODD MCFARLANE PRODUCTIONS

The longest running Image title hits the big five-o! For close to four years now, McFarlane & Co. have been bringing us the twisted and creepy adventures of the Hellspawn. Now don't be fooled, because this issue serves more as a wrapping up of loose ends than as a jumping-on point. Regardless of all that, we get a cool story with fantastic art and the whole issue is packed phat with action and drama. The first half focuses on the miraculous recovery of Wanda's new hubby, Terry. Spawn puts his differences with the man aside (Spawn, when he was the human Al Simmons, was married to Wanda as well), and helps Terry out with some of that fabulous Spawn power. As if all that were not enough, the second part of the story places Spawn, complete with his slimy new face, back in Hell. Now we don't want to give it *all* away, so get off your butt, fan-boy, and pick up this issue!

--Karl Glogauer

POISON ELVES: REQUIEM FOR AN ELF TRADE COLLECTION

SIRIUS ENTERTAINMENT

Unless you live under a rock, you have no doubt heard of either Drew Hayes or **Poison Elves**. And with good reason, because **Poison Elves** is one of the finest, most entertaining comics out there (when you can find 'em). Now, unless you have a whole lot of disposable income, you would be pretty hard-pressed to complete a run of Drew's self-published work. Enter Sirius and this collection. For the first time anywhere, you can shell out a measly 15 bucks and sit down and enjoy one of comics' formerly best kept secrets. But this is not just a collection of reprints. Drew (because he is a caring, loving individual) has gone into his way-back machine and completely re-worked the better part of this collection. What a guy! You, the reader, get the chance to follow Lusiphur the elf, through text and art, as he loves and fights his way through a world not of his making. If you've heard the hype, believe the hype. If you believe the hype get this collection.

[Personal note to Drew: Reading this collection made me want to go back and listen to old Butthole Surfers, not that new "Look at me, I'm in Hollywood" crap.]

--Joseph P. Rybandt

TARZAN IN THE LAND THAT TIME FORGOT and THE TIME POOL (TRADE PAPERBACKS)

DARK HORSE COMICS

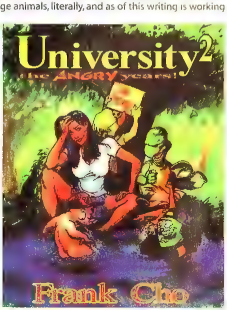
Although recently remembered for creating **Magnus Robot Fighter**, the late Russ Manning was perhaps best known as one of the world's most noted **Tarzan** artists. Along with Hal Foster and Burne Hogarth, Manning carved out the comic book and comic strip ideal appearance of Edgar Rice Burroughs's most famous creation. What becomes immediately clear is that while Foster (who created Prince Valiant) drafted some amazing work during his Tarzan stint, and while Hogarth (the man behind an entire line of anatomy books) was like unto a god when it came to storytelling and anatomy, it is Manning's work which lends itself best to the quality reproduction of today's comics. His line work was pure and simple. His storytelling was clear and readily understandable. His use of a combination of big panels and smaller panels for storytelling effect was decades ahead of the Image guys (he didn't invent it; he just did it very well). This particular package also presents a Tarzan which is very faithful to the Burroughs' originals, so it's a great place to start with Tarzan or Russ Manning for those unfamiliar with either or both. For those in the know, it's simply a must have item.

— J.C. Vaughn

UNIVERSITY 2 THE ANGRY YEARS

12 ANGRY MONKEYS

Were you sad when **Bloom County** left the strips? How about **Outland**, **Calvin & Hobbes**, **The Far Side** & **Peanuts**...wait a minute **Peanuts** is still there. Anyway, pick that chin up little camper, because Frank Cho will be bringing his college strip to the big leagues. And here is your chance to get in on the ground floor. **University**^{2} is a delightfully amazing collection by Mr. Cho, who writes as well as he draws and really does both beautifully. It's touching, disgusting, funny, and beautiful to look at (especially the female "lead" of the strip, Brandy). At times it's a little too reminiscent of **Bloom County**, but hey, let's face it, that is not a serious problem to have with a strip. Cho take us through college life with a cast of college animals, literally, and as of this writing is working on the big deal to take his strip into syndication. Hold your breath and cross your fingers on this one, because **University**^{2} has all the potential to fill the void that other strips have left.



—Joseph P. Rybandt

STRANGE ATTRACTORS

VOLUME 1

CHAOS JITTERBUG

Epic. Huge, spiraling space epic. What creators Michael Cohen and Mark Sherman have undertaken in their **Strange Attractors** series is massive, and what's more impressive is that they deliver. This collection of the first seven issues of the series takes you on the adventures of Sophie, the unknowing Strange Attractor. This series is layered with science vs. magic, friendship and betrayal, comic books (and the dangers they pose to people in power), the struggle for justice, and an emerging hero. The adventures are ripe, the action heavy, the characters fun, and by the last page (like waking up on your own doorstep from a long drunken weekend), you're not sure you know how you got there, but you're sure you had a great time along the way.

—Benn Ray

FAN FAVE 15

Each month, the critics at FAN get together and vote on titles which have remained consistently good from the ones that have been reviewed. These 15 are what FAN recommends as the best titles out there that have been reviewed here. This list is not based on demand, rarity, or price speculation, this list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this as the FAN RECOMMENDED READING LIST

1. THE BATMAN AND ROBIN ADVENTURES • DC
2. STARMAN • DC
3. SIN CITY: THAT YELLOW BASTARD • DARKHORSE
4. FLASH • DC
5. THE UNTOLD TALES OF SPIDER-MAN • MARVEL
6. MINIMUM WAGE • FANTAGRAPHICS
7. PREACHER • DC/VERTIGO
8. HITMAN • DC
9. BOOKS OF MAGIC • DC/VERTIGO
10. AKIKO ON THE PLANET SMOO • SIRIUS ENTERTAINMENT
11. DAREDEVIL • MARVEL
12. TERMINAL CITY • DC/VERTIGO
13. THE DREAMING • DC/VERTIGO
14. X-MEN • MARVEL
15. GENERATION X • MARVEL

GENTLEMEN, HAS YOUR WIFE/GIRLFRIEND BECOME DISTANT OR DISINTERESTED? DOES SHE PAY MORE ATTENTION TO THE OLYMPIC MEN'S SWIMMING COMPETITION THAN SHE DOES TO YOU? IF SO, GIVE HER A COPY OF X-MEN #26 (X-MEN #54 FOR LARGER WOMEN). IT'S GUARANTEED TO HAVE HER FAWNING OVER YOU IN A MATTER OF MINUTES.

LADIES, DOES YOUR HUSBAND/BOYFRIEND SPEND MORE TIME READING THE NEWSPAPER OR WATCHING TV THAN HE DOES TALKING TO YOU? IF SO, SLIP A COPY OF SPAWN #18 (SPAWN #8 FOR HUSKY MEN) INTO HIS DIET AND WATCH AS HE THROWS THAT NEWSPAPER AWAY, TURNS OFF THAT TV AND TAKES YOU OUT FOR A ROMANTIC DINNER.

15

ONE

PREACHER #1 DC/VERTIGO
YOU KNOW THE DRILL. *PREACHER* IS THE TOP OF THE HEAP

TWO

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
DO YOU REALLY NEED AN EXPLANATION? ISN'T JUST LOOKING AT THE GORGEOUS ART OF MICHAEL TURNER ENOUGH FOR YOU? WHAT MORE DO YOU PEOPLE WANT?

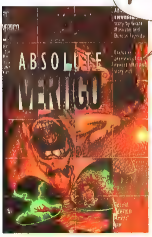
THREE

PREACHER #2
DC/VERTIGO
TWO MEN ENTER...ONE MAN LEAVES...TWO MEN ENTER...ONE MAN LEAVES...TWO MEN ENTER...ONE MAN LEAVES...TWO MEN ENTER...

FOUR

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
BESIDES THE FANTASTIC ART, THE STORY IS TOP NOTCH. IT RISES ABOVE ALL THE OTHER BOOKS OUT THERE FOR A ONE-TWO PUNCH OF GOOD STORY AND GREAT ART.

FIVE



ABSOLUTE VERTIGO
DC/VERTIGO
THE CONVOLUTED, DISPUTED, MALIGNED, BASHED AND BEATEN FIRST APPEARANCE OF THE PREACHER AND HIS POSSE. YEEEEEE-HAAAAAAAA!!! RIDE 'EM COWBOY!!!

SIX

DAWN #1
SIRIUS ENTERTAINMENT
DAWN STILL HAS THE COMIC BUYING PUBLIC WRAPPED AROUND HER BEAUTIFUL, WELL-DRAWN/PAINTED FINGER. AND WE DON'T HEAR ANYBODY COMPLAINING ABOUT IT.

SEVEN

X-MEN #25
MARVEL ENTERTAINMENT
IT BEGINS HERE!!! WELL, KIND OF. THIS IS THE ISSUE IN WHICH GOOD OL' CHUCK XAVIER WIPED MAGNETO'S MIND CLEAN. THIS IS WHERE THE X PEOPLE ARE TELLING US THAT THE SEED FOR ONSLAUGHT WAS PLANTED. DIG IT!

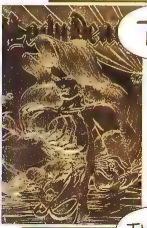
EIGHT

X-MEN #54
MARVEL ENTERTAINMENT
IT CONTINUES HERE!!! MOST ASSUREDLY. THE AFOREMENTIONED PLANTINGS OF THE SEED (YEESSSSSS) IS REVEALED IN THIS ISSUE AS XAVIER/ONSLAUGHT MAGNETO KNOCK THE EVER-LOVIN' CRAP OUT OF THE X-MEN.

NINE

HITMAN #1
DC COMICS
ANYTHING THAT GARTH ENNIS TOUCHES IS RED HOT! THIS IS NO EXCEPTION. A GREAT STORY MONTH TO MONTH AND THE CURRENT INCARNATION OF THE ADVENTURES OF TOMMY AND HIS GUN CONTINUE TO HORRIFY, DELIGHT AND AMAZE.

TEN



LADY DEATH: THE ODYSSEY #1
CHAOS! COMICS
BUMPY SHINY GOLD! BUMPY SHINY GOLD! BUMPY SHINY GOLD! BUMPY SHINY GOLD! BUMPY SHINY GOLD! BUMPY SHINY GOLD! IF YOU'VE GOT THE ORDER IS DIFFERENT FROM LAST MONTH BUMPY GOLD SHINY, THAT'S THE JOKE. STAY TUNED NEXT MONTH AS WE CONTINUE TO BEAT A BAD JOKE INTO THE GROUND!

ELEVEN

POISON ELVES #1
DREW INTERTAINMENT
WHAT'S THERE TO SAY THAT HASN'T BEEN SAID ABOUT DREW HAYES (BESIDES HIS MUSICAL ABILITY)? BEING A LITTLE OFF WHEN IT COMES TO THE NEW BUTTHOLE SURFERS ALBUM? WELL, THERE'S PROBABLY LOTS OF THINGS, BUT WE DON'T WANT A LAWSUIT ON OUR HANDS.

TWELVE

SPAWN #18
IMAGE/TODD MCFARLANE PRODUCTIONS
IT'S A LONG STORY INVOLVING A LOT OF MATH TO KEEP IT SHORT, THIS ISSUE HAS A LOWER THAN NORMAL PRINT RUN!

FIFTEEN

WOLVERINE #100
MARVEL ENTERTAINMENT
THIS ISSUE IS GETTING SWEPT UNDER THE RUG THANKS TO ONSLAUGHT, BUT DON'T COUNT THE OL' CANUCKLEHEAD DOWN AND OUT!

FOURTEEN

STRAY BULLETS #1
EL CAPITAN
THE LITTLE INDY THAT COULD! DAVID LAPHAM PULLED OUT ALL THE STOPS ON THIS ONE AND CONTINUES TO DO SO, WHEN HIS BUSY SCHEDULE PERMITS.

THIRTEEN

SPAWN #21
IMAGE/TODD MCFARLANE PRODUCTIONS
ANOTHER REALLY LONG STORY INVOLVING A LOT OF MATH.

High End Market Report

By Joe Mannarino

The 1996 Sotheby's Comic Book and Comic Art Sale was held on June 28th and 29th at Sotheby's New York.

The results: Not unexpectedly, the real energy within the sale was generated by fresh-to-the-market golden age comics and silver age art, followed by Golden Age art. The top lot of the sale was the cover piece a **Frank Frazetta** oil entitled "Savage World", which sold for $65,000 plus buyer's premium. A second Frazetta oil from the 1964 paperback **Tales From The Crypt** realized $27,600. A large selection of Robert Crumb art was offered with mixed results, the majority of the lots sold at or below the lower estimates with the exception of the October 1969 cover of **Fritz The Cat**, estimated at $35,000-45,000 and the unpublished cover to **Zap Comix** No. 0, estimated at $20,000-$40,000. **Fritz** realized $56,350 and **Zap** sold for $46,000. In Golden Age comics, the highlights were definitely **Action Comics** #1-9. The **Action** #1 graded with a consultant grade of apparent very fine-84, with "minimal restoration" sold for $61,900. The #2 $16,100, #3-$6,900, #4- $8,625 #5-$5,175 #6- $5,750, #7 (the second Superman Cover) $12,650 #8-$4,320, #9-$1,955. **Detective** #1 and **Detective** #31 surprisingly both passed as did two **All Star** #36. A **Superman** #1 restored to fine 65 condition brought $11,500.

Silver Age art: Murphy Anderson's cover art for **Brave and The Bold** #61 realized $17,250 while the thirteen-page origin story from **Tales of Suspense** #39 along with a cover recreation for the same issue brought $46,000.

Other highlights included: Charles Schulz Peanuts continues to sizzle as an original **Li'l Folks** Sunday page from 1949 changed hands for $17,250 and a 1965 **Peanuts** brought $5,750. The original art to two later Golden Age **All Star** covers, issues #50 and #57 from 1950, sold for $6,900 and $8,625 respectively while the beautiful Lou Fine cover from **Hit** #5, $15,675. **Bibo and Lang Mickey** Mouse **Book** from 1930 in very fine 87 condition-$9,200. Jack Kirby original art for page 21 of **Avengers** #1 $4,312. Splash page **Fantastic** Four #57 $9,975 and the cover art from **Fantastic Four** #65 sold for $12,650.

Insights: Ever wonder how the top buyers do it? Simple, they anticipate great items coming up at auctions so they consign items to that same sale, they then use the their purchases to be reconciled. In effect they trade taking advantage of material that is currently hot. **Christie's** is still accepting consignments so jump right in.

The fact that there were over seven hundred lots consisting of thousands of items unquestionably affected prices at the failed of the sale. The day was segmented naturally by era placing Marvel comics and art at the end of the sale. With heavy cross-over interest in the field, by the time these items came up for sale much of the money in the room had been drained.

Current action: With the auction and conversion seasons in full swing! **Comic Con international-San Diego** and **Christie's** fall comic Collectible sale promise to cap off a banner year. It's not too late to be an active participant. Hope you made it to San Diego and trust you came by to say hello ■

DIAMOND

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MARKET reports

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Lee's Comics
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FAX 415.571.1459

Hey, same Bart time, same Bart report. Oops, sorry, Simpsons are playing in the background. Here's what I think...

ADHESIVE COMICS

The most recent comic from Adhesive was the **Too Much Coffee Man** Color Special. When one gets used to a certain format and that format changes there is a small feeling of apprehension. How will it look? Will they do a good job with the coloring? I had these same feelings about **Hate** when it went to color and that turned out okay. And so did this. The coloring was well done. Better than I expected. I hope that the comic fans that only read color comics will now give the **Too Much Coffee Man Color Special** a try. I ordered 50 copies and sold 25 in the first two weeks. **Too Much Coffee Man** is one of those titles whose best sales do not necessarily happen in the first week so I always order a little more than I need.

BIG ENTERTAINMENT

I personally enjoy all of the **Mister Hero** comics and spin-offs but have noticed that sales have crashed in our stores as of late. Most of BE's titles sell at 6 copies or less with the exception of **Mike Danger** which sells around 18.

BLACK EYE

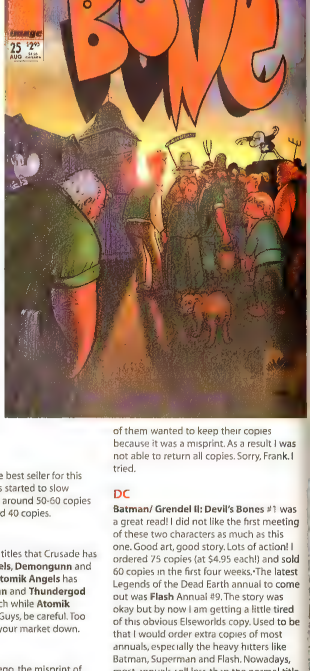
This company had an intriguing black and white comic come out titled **Dear Julia.** The story is about a man that believes that he can fly and sets out to prove it. The twist is that it is told in the form of a letter to, you guessed it, Julia. The art is different and lends itself well to the story. I encourage small press fans to give it a try!

BROADWAY COMICS

Knights on Broadway was a disappoint ment in the sales department. Broadway very generously double-shipped our orders and I tried my best to capitalize on this promotion but failed. We received 40 copies and sold 10.

CALIBER COMICS

Lee's Comics recently turned 15 years old. To honor an event of such magnitude, we asked James Hudnall (Writer of **ESPers**, Greg Horn (Artist of **ESPers**), David Mack (Creator of **Kabuki**) and Brian Michael Bendis (Artist of **Jinx** and **AKA: Goldfish**) to help us celebrate our anniversary by appearing in both of our stores during our anniversary sale. All four creators were great guys and were very understanding about how much attention we could give them since we were swamped with customers. Thanks a lot you guys! I really appreciate you all coming to help us party!



CHAOS!

Lady Death is still the best seller for this line of comics but has started to slow down. I used to order around 50-60 copies and now order around 40 copies.

CRUSADE

Out of the three new titles that Crusade has put out, **Atomik Angels**, **Demongunn** and **Thunder God**, only **Atomik Angels** has sold well. **Demongunn** and **Thundergod** sold only 3 copies each while **Atomik Angels** sold over 20. Guys, be careful. Too many titles will slow your market down.

DARK HORSE

While I was in San Diego, the misprint of **Sin City: That Yellow Bastard** #6 came out. I found out that Mr. Miller was not happy with the coloring and asked for retailers to return all copies. I was happy to comply and so were most of my customers. Some of them wanted to keep their copies because it was a misprint. As a result I was not able to return all copies. Sorry, Frank. I tried.

DC

Batman/ Grendel II: Devil's Bones #1 was a great read! I did not like the first meeting of these two characters as much as this one. Good art, good story. Lots of action! I ordered 75 copies (at $4.95 each!) and sold 60 copies in the first four weeks.•The latest Legends of the Dead Earth annual to come out was **Flash** Annual #9. The story was okay but by now I am getting a little tired of this obvious Elseworlds copy. Used to be that I would order extra copies of most annuals, especially the heavy hitters like Batman, Superman and Flash. Nowadays, most annuals sell less than the normal title. In this example, Flash sells around 65 copies while the annual sold 45 copies.•**Robin** #33, the latest chapter in the Legacy Storyline, has sold as well as the rest. I ordered 70 copies and sold out in the

first week. Also, did you check out **Detective** #701? The rematch of Batman vs Bane was a little anti-climatic but it was good to see Batman kick the tar out of Bane!-**Superboy and the Ravers** #1 just snapped. I kind of like the regular Superboy title and decided to read this new issue. Boy, am I sorry! Maybe I've missed the point but this is one of the most useless titles I have seen come out from DC since **Firebrand** #1. Anyway, I ordered 35 copies and sold 30 the first week. I will let you know how subsequent issues sell.

DRAWN & QUARTERLY

Palooka-Ville has started to creep up in sales. I used to order 12 copies per issue and now order 20 copies. This is one of the few comics that I have not yet read but after looking through issue #9 I see the appeal. There is a trade paperback due out in September, so look for it if you want to start at the beginning.

FANTAGRAPHICS

The next two Love and Rockets books, **New Love** and **Whoa, Nellie!**, have both shipped and have sold okay. I purposely over ordered a bit because I believe that when these titles have had some time to build sales, customers will come looking for issue #1. I ordered 40 copies of each and sold half of **Whoa, Nellie!** and a third of **New Love**. I read them both and, out of the two, liked **New Love** better, but both are worth looking at

IMAGE

Bone #25 just shipped. I ordered 90 copies and sold 65 the first week! Jeff was also very kind in signing a print I bought while he was busy talking to someone else. You see, this was at the San Diego Con and it is very hard to shop when you have a booth to run. (More on that below) So, thanks, Jeff for letting me have a quick signature. My fiancee was ecstatic.

The new first issue of the **Teenage Mutant Ninja Turtles** put out by Highbrow Ent. did pretty well. I ordered 20 copies and sold 15. This may seem a little small to you, but our sales of turtles in the past was better at Archie comics than at Mirage Studios. I read it and thought it was kinda fun. If you are an old turtles fan then this will be the best you can get.

The first volume of the **Witchblade Collected Editions** did well. I ordered 35 copies and sold half in the first two weeks. Thanks to Top Cow for getting these hot comics into a reprint format so quickly!

KITCHEN SINK

The Crow: City of Angels #1 is the adaptation of the new *Crow* movie. The comic came out with two cover editions, photo and regular. I ordered 40 copies of each and sold out of the photo cover in the first month and had 10 copies of the regular cover left. I read the comic and liked the story but had a hard time with the art. If the new movie does half as well as the last, all issues of this comic will be gone by the next report.

MARVEL

By the time you read this, the **Onslaught** non-crossover will be at an end and we will just be seeing the beginning of the "Heroes Reborn" storyline that Marvel has planned for fall. In both of our stores, all of the Onslaught stories have sold out in at least the first week if not the second. Marvel has been pretty good about filling reorders, so I have been able to keep the most important chapters in stock. The one comic that stood out among the rest was **X-Men Unlimited** #12. This issue was all about one of my favorite X-Men villains, Juggernaut. This comic had more information about ol' Juggy than I have seen in a long time! I especially recommend this comic for those of you that want to see what happened to Juggernaut after Onslaught ripped the Crimson Gem of Cyttorak out of his chest!

MAXIMUM

Avengelyne is the most consistent seller for this company. I generally order 35 copies and sell 30 in the first couple of weeks.

SIRIUS

Sometimes getting published by a new company can boost sales. **Wandering Star** has risen about 25% in sales. I was ordering 20 copies but recently have been ordering 30 to fill demand. The title has been shipping very consistently and I know that this helps sales. Congrats, Teril

SLAVE LABOR

Action Girl continues to be the top seller for Slave Labor. I regularly order 20 copies each and reorders of past issues generally sell out.

TOPPS

The regular **X-Files** comic has slowed slightly from 100 copies a month to 85 copies. Back issues and reorders of the first magazine and the first digest continue to sell out. I predict that this sales trend will stay very strong until X-Mas. **Hercules** sold out at ten issues. Topps still has a rep for adapting movies and television shows well.

RELATED PRODUCT

Ani-Mayhem is one of the few new games where starter decks seem to be more desired than booster packs. The last time I saw this was with **OverPower** Decks. But, with **OverPower**, certain decks were rarer than other decks while **Ani-Mayhem** does not seem to have any such rarity.

Now the main point I want to make is that, with CCG's becoming a new market that is viable beyond **Magic** and *Star Wars*, it is important that we as retailers and customers pay extra attention to what is coming out and is it worth our time to buy. Since Anime and Manga has a strong base in the San Francisco area, I should have known to order more. No such luck. I hope that our reorders will be filled

SIDE COMMENT

I have really been enjoying the Olympics and wonder what ever happened to comic books that celebrated major events in our country? DC, Dells, Classic, and Marvel comics all used to do things like that

TOY NEWS

Due to my orders of Spawn #50 I only received a total of 1 of the special Spawn toys which were shipped only to certain stores. The first day they were out, I saw sold for $50 each. The main difference of

this toy, besides a sticker, was that the head was completely different. Instead of a stitch-face Spawn it was more of a brain-exposed Spawn. I will be very interested in other price reports on this toy! Thanks, Todd.

SAN DIEGO CONVENTION

After a harrowing 400 mile journey down Interstate 5 South towards San Diego, the Lee's Van creaked its way into a parking stall at the Double Tree Hotel in downtown S.D. We joined the retailer expo and got all kinds of upcoming products info. Foremost in my mind is the new Silver Surfer statue expected in '97. Truly, it was awesome! After that we prepared for the convention. The attendance for the con was better than I expected since it started on our country's 220th birthday. People swarmed around the various displays and wares. Dark Horse, DC, and Marvel had the best booths while Harris was close behind. *ID4* premiered on the 2nd of July and was the talk of the con the next day. Mark Hamill was inundated by *Star Wars* fans on Friday the 5th. Saturday and Sunday I was too busy to pay attention to anything else. Monday morning we loaded up the van and left about 5:30 A.M. for another car-dodging adventure back to the S.F. area and collapsed on our respective beds.

SILVER AGED

Avengers #1 in Very Good for $800 and **Tales of Suspense** #39 in Very Good for $775.

Spider-Man #6 in Good for $120. (Ten minutes later this guy comes up to our table in S.D. and sells us another Spidey #6 in the same grade.)

Well, that's it! Thanks again for reading my tripe. Next month I hope to report to you about our signing with Brent Anderson on August 17th. And remember, when protecting and pricing your collection you need a plan. So use **FAN!**

SHAWN SPURLOCK
GRAHAM CRACKERS COMICS
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NAPERVILLE, IL 60540
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FAX 778.0520

Could it possibly be that global warming, Olympic euphoria, and the continued existence of the Zima brand malt beverage has fundamentally altered humanity as we know it? Perhaps it's that certain special something in the water. You know, something not unlike whatever it is that has made most high school girls look so much more different today than they did when I was in school.

Whatever the cause, the return of customer enthusiasm seems to signal a potential end to the recent downturn. Can it possibly be that, even though it's doubtful that anyone ever actually set out to produce bad comics, some publishers have managed to collectively smell the coffee and realize that sales figures do sometimes accurately reflect the quality of the product?

Love'em or hate'em, superhero books are what keeps the doors open for a lot of comic shops. Who knows? If publishers can actually continue to provide better books, some shops might possibly be able to turn on the lights once in a while.

MARVEL

This past month has definitely restored Marvel to a semblance of its former glory. What began as trickle of interest has turned into a full-blown, Onslaught-induced feeding frenzy. Truly, any crossover that has us selling out of **Green Goblin** must be powerful ju-ju indeed. Many fans seem desperate in their attempts to follow the entire phase-ridden storyline.

As for the upcoming "Heroes Reborn" titles, expectations seem to already be building to a fever pitch. Yes, Rob, even yours. In fact, some who were most vocally adamant in their disapproval have begun to say things like, "I'll just give it a quick try," over and over again in a Stepford wife-like voice. Of course, this should be unsurprising in a world where people were willing to pay ticket scalpers $10 in order to see *Independence Day* immediately. Were these sorry folks somehow convinced that the

movie would vanish within a few days, or were they merely manipulated by some dark Jedi sheep herding trick? It's not like we couldn't guess that *ID4* would probably be in theaters almost as long as we'll be staring at unsold copies of **Badrock/Wolverine**. Lurking in the shadows cast by Onslaught's "pointy as it wants to be" armor, it's easy to miss one of Marvel's quieter successes. The sales of all the 99 cent line continue to increase on a monthly basis, particularly those of **Untold Tales of Spider-Man** and **Prof X and the X-Men**. It's nice to see that these books are actually achieving their goal—appealing to children. Oddly enough, the success of these generally under-ordered books will almost surely begin to drive their back issue prices beyond the reach of kids. Then they'll really find out what collecting comics is like.

DC

It's become a bit difficult to assess this company's monthly performance because of **Kingdom Come**, the mini-series that's throwing off the bell curve. A fanboy's dream, a retailer's accountant's dream, and with a plot that has manic depressives putting their suicide plans on hold, this book has already become one of those rare high marks that any spandex-laden story will be compared to. If you weren't around during the agonizing wait between issues of **Watchmen** and **Dark Knight Returns** (both from DC as well, fancy that), it felt very similar to waiting to see if Superman and the Big Red Cheese will beat the hell out of each other. The only real difference between this event and those of the 80s—we're no longer able to delude ourselves into believing that the outside world will soon flock to our stores in search of similar, worthy reading.·Of course, were this impossible flocking to actually occur, DC might very well be the company that could please most new comers most of the time. In fact, **Gon**, the new Paradox offering, may very well be one of the most accessible comics ever to be released. The HeTx imprint, another attempt to solicit new readers, seems to be off to a shaky start with **Cyberella** doing moderately well and **Gemini Blood** looking to be a dismal failure. Naturally, the well-documented success of the Vertigo line might even prompt some Marvel folks to say that **Sandman** was **Sleepwalker** done right." High praise indeed! Oddly enough, the comic series that is least likely to see any increase in value is the one most likely to get people into reading comics. The **Paradox Big Book of** line is well worth the price of admission. Trust us, if you've only read superhero comics, check out **The Big Book of Death**. After you've finished it, lend it to a friend who doesn't read comics. Once said friend gives the book back, immediately force him to read **Kingdom Come**; continue repeating this process with ten people, and great wealth will come to you. Break the chain and suffer in the knowledge that you'll never ever be able to discuss comics at social gatherings.·The Legacy storyline that ran through the various Bat titles didn't perform as well as we had hoped, but **Batman/Grendel 2: Judgment Day** sold a lot of copies. The book, much like their first team-up, has stimulated interest in earlier Grendel appearances, particularly the reasonably priced Mage issues that any good retailer will be more than happy to sell to you if you ask courteously.·In the chicas, chicas, y mas chicas category, DC had two big titles this month. Both **Supergirl** and **Birds of Prey: Manhunt** were well written/drawn and sold accordingly. It was pleasant to see some female characters who weren't particularly bad and, in Supergirl's case, not really even a girl.

CHAOS! COMICS

Speaking of the "bad girl" trend, perhaps you'll recall that there used to be more of this kind of title than there are umlauts in the names of the Finnish tennis team. Although quite a few of these books still remain precariously afloat, the source of their buoyancy obvious, one among them is still selling respectable numbers. **Lady Death: The Odyssey** was both a new-issue and aftermarket success, with #1 selling for $8 and the variant cover to #4 selling easily for $15.

IMAGE

Gen[13]: Ordinary Heroes #2 finally arrived and sold moderately well to those who remembered that they had purchased the first one.·It's a jumping on point! It's a jumping off point! Relax, it's both. **Spawn** #50 sold much better than we had antici

pated. This was a good thing, for we ordered oodles and oodles of copies in order to get the oh-so-Spawntastic exclusive **Spawn** action figure with the new head, a molded piece of plastic for which we get $75.

INDEPENDENTS

If sales start to fall, this category is frequently the one that's going to feel the pinch. As retailers are doing their order forms, budgets at hand, they are forced to make decisions between a copy of something new and possibly brilliant and another copy of a Boba Fett comic. Unfortunately, logic, numbers, and commerce dictate some choices made. Sure, it's an artform, but it's an artform that we have to sell out of to make room for next week's artform shipment. The moral: Tell your retailer about the books that you like. Join a subscription club. If you have to, call your comic guy every Wednesday and ask if a favorite indy came in. They'll remember to order it after a while. They may think of you when they have a hammer in their hand and murder on their mind, but you'll be able to get your book, the creator(s) may eventually be able to eat something other than Ramen noodles, and you might even find yourself getting in on the ground floor of something worthwhile. On a related note, quite a few popular creators have gotten their start in some overlooked books, and the market for, say, Matt Wagner's, Mike Allred's, or J. O'Barr's early stuff doesn't seem to be slowing down any. Maybe one of them might even be lucky enough to draw a Boba Fett book one day.

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Okay, here we go! As I write this, the San Diego Comic Con International 1996 is now a thing of the of the past. Ahhh, who can forget the isles and aisles of toys, video games, and the aisles of toys and video games. Yeah I know I repeated myself but so did the aisles in San Diego.
How about that beautiful rendition of "Hey Jude" sung by the infamous Bill Tucci (on a bull horn) and accompanied by a crowd of people standing in a huge line to get an autograph. Hey Bill, you didn't sound too bad, but lose the bull horn. How about that Acclaim? Still hanging in there! Although they were really promoting their new X-O vs Ironman video game. I do believe they need to change the name (the convention name that is) to something like Media Con International.

MARVEL

Marvel is still #1. **Onslaught** appears to be a big winner in summer sales in our stores. Every issue has sold out and been reordered at least twice, and it is very hard to get any reorders from Marvel. Is this a kind of "I told you so" on Marvels part? We didn't order enough in the first place, so tough?! Well, fans love it, and it has been a great seller. It seems like the lesser titles that include minor appearances of Onslaught could become very sought-after back issues. Back issue potential at this time is a little premature but I predict that Onslaught appearances in books like **Avengers** and **Fantastic Four** are going to be the ones that retailers short ordered on. My advice? Search out all the lesser titles now because as I write this they are disappearing.

DC

Vertigos are still hot. The first issues of **Preacher** are bringing record prices. **Preacher** #1—$35.00 easy, #2—$20.00 easy and #3 up to within 3 issues of new, at least 75% over the most recent **FAN**. The new Helix Sci-Fi titles sold very well so far with Chaykin's **Cyberella** leading the pack. **Hitman** is picking up in popularity and should not be missed! **Flex Mentallo**—Quite possibly one of the better books in recent memory. **The System** by Peter Kuper—Can't keep any in stock! None, zip, nada!

HARRIS

Vampirella still sells but to an elite bunch of people. Trying to get people to try it is becoming increasingly harder as months go by. I sell the same amount every month without fail. **Vampirella** #25 with the gorgeous cover sold very well. It just goes to show you that people are still cover conscious no matter who puts it out.

TOP COW

Yes, we must cover this as a separate entity from the big I now. **Weapon Zero** is a great book which should have some back issue potential in the near future. **Witchblade**! As we speak, issue #1 is approaching $15.00, as is #2. Upon reviewing a new title coming up from these guys in San Diego, I came to the decision that they certainly know how to make dark books and make them sell. Watch for **The Darkness** coming from Top Cow. This book is beautiful and is going to fly off the shelves. Those of you who bought the preview in San Diego know what I'm talking about.

VARIANT COVERS

This is one of those areas I like to call "created" and not actual collectibles. This particular phase of collectibles was made popular by Image and still continues through other companies. Although I can't recall a single DC variant, unless you count Platinum or Gold Editions as variants. I guess you might say that the **Gen[13]** #1 variants really started it off a couple of years ago. I guess we price new variants a little different that other retailers do. Our logic is as follows: If the book retails for $2.95 then 1:4 - $4.95, 1:6 - $5.95, 1:10 - $9.95, 1:15 -$12.95, 1:30 - $14.95. The one in 50s and one in 100s are priced on an "as needed" basis; each retailer

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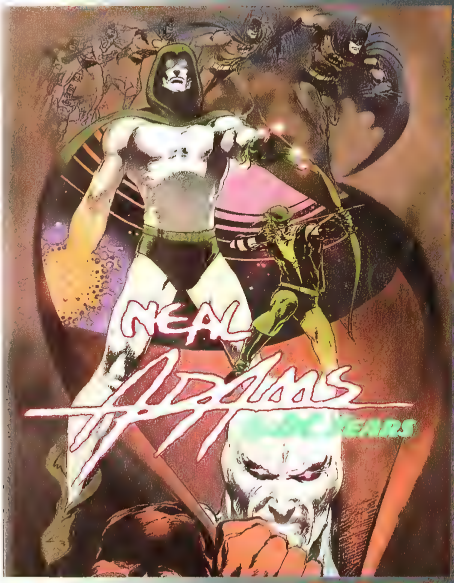

Comic Book Marketplace #49 - Special issue for 1998! In the tradition of the Jim Starlanko special issue (CBM #29) published in 1995, CBM #49 focuses on the incredible art that Neal Adams produced for DC Comics. "Neal Adams: The DC Years" displays all the artistic highlights of Adams' singular style in an in-depth interview and examination of his work! Highlighted are never-before-seen thumbnail pencils to some of Adams' most famous published pages. If you're serious about comics and you haven't checked out Comic Book Marketplace, you're missing out!

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prices them according to their particular area. That is of course until **FAN** prints the prices. I guess you could price by popularity but that would be another story.

KINDRED PRODUCT

Although this is not something I normally talk about, but maybe the time has come to say something. Statues, statues, and more statues! We have been selling this collectible for a number of years and it seems to be getting more and more popular. Keep in mind that these are not for everyone. They range in price from $100.00 to $2,500.00. With the average statue signing in at about $150.00, you can see that not a lot people are going to be springing for one anytime soon. And their are a lot to choose from: **Joker**—What a cool statue! We sold 8 of these before X-Mas and people were ecstatic to get them. **Lady Death**—At the time this was pre-ordered, nobody ordered it. By the time we received this statue, we had a list started of people who wanted it. Now this particular statue is bringing $250.00 in our area. We sold one of the **Superman** statues at $200.00. A lady I know recently sold a first **Sandman** statue at $600.00. I know that this is a little below the asking price nationally, but keep in mind that this is one that sold, not one offered for sale.

SILVER AND BRONZE

Early DCs are leading the pack. Just about any ten cent DC in fine or better condition will sell. My mind is still reeling from some of the prices I saw in San Diego. Seems there will always be more money, but there will never be more Golden or Silver Age comics. It's not that I don't think they're worth it. It's a shame that a lot of younger people will never get a chance to read some of these classic stories unless publishers keep affordable reprints in stock. I'm talking old classic stories. Lots of new companies put out 3 issues of a new comic and then collect them in a trade paperback within 6 months of their initial release. I guess I don't understand the logic in this at all. Sure it's great to still have their sold out book in print, but at what cost to the consumer?

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DUCK SEASON, WABBIT SEASON, CONVENTION SEASON

The antics involved in this year's convention season rivaled those of the best Tex Avery cartoon. Chicago and San Diego remain the 800 pound Gorillas of comic shows.

The last-minute cancellation of the Dallas Fantasy Fair prompted several dealers with a "show must go on attitude" to run a replacement convention. The success of these conventions is an encouraging sign. Dallas was just last month and several people deserve a public thank you. John Fairless at The Great Escape and his partners Bruce, Robert, and Wayne did a great job throwing together a replacement convention in Plano, Texas at the Plano Centre, a very nice, homey convention hall.

Bernie Wrightson, Rob Liefeld, Michael Turner, and Tim Vigil were just a few of the guests who traveled in at their own expense. These men went out of their way for all of the fans and dealers in Texas to make sure people had a good time. Each one of these stand-up-guys gets the official Quantum Spirit of Comics Real Men Award. Without them there would not have been a show.

VARIANT MADNESS '96

Once again many of this year's comic happenings featured the availability of several limited special collectors editions from a variety of publishers. Here is a longer-than-brief, yet-probably-not-complete rundown of this year's rarities...

CHICAGO COMIC-CON

Knightchild-Extreme Studios; "Special Comic-Con Edition" burst on cover. Print run 1,500 copies.

Badrock/Wolverine-Extreme/Marvel; "Special Comic-Con Edition" burst on two different covers, one by Liefeld. Print runs 1,500 copies each.

Atomik Angels-Bimota Edition from Crusade.

SAN DIEGO COMIC-CON

The Darkness-Top Cow Comics; An advance look at Marc Silvestri's new book. Wow! Print run 10,000 copies.

Captain America-Marvel Comics; With a bold Liefeld cover, this comic includes color and black and white interior pages. This

Isn't you father's Captain America. Print run 5,000 copies?

Shi vs. Tomoe-Crusade's special edition features luxurious Billy Tucci pencils previewing 32 of the 48-page **Shi vs. Tomoe**. Print run 3,000 copies.

Snowman-The stylish and sinister Snowman moves to Entity Comics with a spiffy preview issue. Label from San Diego Comic Con. Print run 3,000 copies.

Nira X/Hellina-Entity/Lightning only made 1,000 copies of this San Diego special and artist Bill Maus signed almost every one of them all week long.

Tomoe vs. Witchblade/MangaShi Preview Flip Book-What could top last year's **Shi/Cyblade** preview other than 1996's hottest characters? Print run 3,000 copies.

PITTSBURGH COMIC-CON

Medieval Spawn/Witchblade Silver Foil Logo-from Top Cow Comics. This is the Holy Grail for both Spawn and Witchblade collectors. A measly 500 copies of this variant were printed for sale in Pittsburgh and sold out from Top Cow by noon on Saturday. The laws of supply and demand have pushed the market price of this comic to the $75.00 range.

RECOMMENDED READING

Kiss & Tell is a hip comic by Patricia Breen and Gene McDonald. Breen writes the breezy narratives, McDonald illustrates with an enjoyable new-wave-deco art style that makes this a very fun read.

Shades of Gray by Jimmy Growley. This is a comic about the emotional vulnerability of adolescence. Characters and dialogue drive the story as much as the innovative page layouts.

Tales From The Bog by Marcus Lusk is a funny and poignant comic book, full of wit and sarcasm. In Jasper, Cozmo, and other denizens of the Bog, Lusk creates a world with a Pogo-flavor and a very modern sensibility. This comic made me laugh out loud. I like when that happens.

The Book of Ballads & Sagas from Green Man Press. This Charles Vess comic does not receive nearly as much attention in the fan press as it should. Vess ranks with the finest artists in the history of our industry. Check out this man's work while he still enjoys making comic books. They could ask him to repaint the Sistine Chapel any day now. Or at least Nurse Chapel.

ON THE HORIZON

Crusade is publishing **Who is The Crooked Man?** The advance ashcan from San Diego features that wonderful "Batman Animated" style artwork and a very intriguing alien/superhero/government agency/conspiracy story by Brian David-Marshall. This may be the sleeper hit of '96.■

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Hello, welcome to the FAN *Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.*

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always put a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "new-stand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It's the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most restored/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades. We list altered lower grade books that are described by these **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded to its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be **in Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)

Near perfect in every way. Only the most subtle blindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firm to secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *100% of Near Mint price.*

VERY FINE (VF)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off white to white. *Between 70 and 72 of Near Mint.*

FINE (FN)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. *Between 45 and 47 of Near Mint.*

VERY GOOD (VG)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. *Between 29 and 30 of Near Mint.*

GOOD (GD)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 13 and 16% of Near Mint.*

FAIR (FR)

Very heavily read and soiled, but still complete. Damaged beyond collectability for most collectors, brings 30-50 per cent of the Good price. *Between 5 and 10% of Near Mint.*

POOR (PR)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *About 5% of Near Mint.*

Contact us online at: PriceFAN @ aol.com

Action Comics #574

ABBOTT AND COSTELLO (TV)
Fct. 1968-No. 22, Aug. 1977 (Hanna-Barbera)
Charlton Comics

1	50.00
2	25.00
3–10	20.00
11–22	15.00

ABSOLUTE VERTIGO
1999 (-99) color, one-shot, mature readers)
DC Comics/Vertigo
Winter '95-Previews & a promo g tches including Jhanik Hex, Invisibles, The Eaters, Ghoststarz sg & Preacher

nn	10.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 202, May, 1955-Present
Iron Jaw/ Perpendicular Pub/ DC Comics
1-Regan Hall (1938, 35¢, c) 2.00
202-220: 202-1st code-approved issue 25.00
221-240: 234-1st Golden Gorilla story 175.00
241-245-251-Last Tommy Tomorrow 145.00
242-Origin/ 1st app. Brainiac (7/58) 300.00
252-Origin & 1st app. Supergirl; intro of new Metallo 1125.00
253-2nd app. Supergirl 275.00
254-1st meeting Of Boards & Superman 200.00
255-1st Bizarro Lois app. 155.00
256-261: 261-Origin/1st app. Streaky the Super Cat 95.00
262,264-266, 268-270 ..... 85.00
263-Origin Bizarro World 110.00
267-2nd Legion app. (8/60) 350.00
271-275, 277-282: 282- last 10¢ issue 70.00
276-6th Legion app. 155.00
283-Legion Of Sc.Spr.-V-Mans app. 75.00
284-Mon-Mothra app. 75.00
285-12th Legion app. (2/62) 75.00
286-200, 287-14th Legion app., 290-(7/62)-12th Legion app., Phantom Girl app. 45.00
291, 292, 294-299 ..... 40.00
293-Origin Comet (Superhorse) 78.00
300 (5/63) 45.00
301-303, 305-308, 310-320 ..... 20.00
304-Origin/1st app. of Black Flame (9/63) 30.00
309-Legion app.; Batman & Robin c & cameo 25.00
321-333, 335-340 ..... 16.00
334-Earth-S, 20; Origin Scarecrow/Legion 25.00
341-346, 348-353: 344-Batman in ow! 12.00
347, 360 (Giants G-33 & G-45) 24.00
361-372, 374-389: 377-Legion begins 9.00
373-Giant Supergirl (6/67), Legion c 24.00
381-424, 411-Evil Jo on origin-r 8.00
425-Adams art; The Atom begins 11.00
426-428, 438, 439, 432-Jla/ Sa Nyoma 7.00
437, 440-(7/70 pg giants) 12.00
440, 441, 446-1st Gerd-a on Green Arrow, 441-Gerd-a 5.00
442, 444-499, 484-40th anniversary issue 3.50
500-Superman life story (1.00, 68 pgs) 5.00
501-553, 554-582: 521-1st app. Worm 3.00
552, 553-Kromo-Man-a/stories (1 & 3/84) 5.00
583-Alan Moore script 10.00
584-Byrne a-begins; New Teen Titans app. 3.00
585-599: 598-1st app. Checkmate 1.50
600-(2.50, 84 pgs.) 5.00
601-643 (1.50, 52 pgs.): 611-614 Catwoman, 642-Power Girl c-begin 1.75
644-649 (.95) 646, 661 666, 668-673, 675-699: Death of Lex ...thor, 679-last 1.00-c 1.25
...e the Man Who Laughs 6.00
650 (1.50, 52 pgs.) Lobo cameo 1.75
651-Superman/Wash Irving/Ich Ed Gein Late 5.00
667 (7.75, 52 pgs.) 2.00
680, 682 ..... 1.50
681-Lobo/Simpsons cameo 5.00
683-3rd & 3rd generations 1.25
684-Doomsday build-o ...nue 2.50
685, 686-Starcrad for A-Force issues, Supergirl app. 1.00
686-3rd & 3rd generations 1.25
687 (1.95) Collector's Ed. w/die-cut c 2.50
687 (1.50)-Newsstand Ed. w/mass poster 2.00
688-699 (99) 7400-01, 689-Gog-Gardner-c/city 1.50
697-Bizarro-city 2061 (9/94) Zero Hour 1.50
699-(2.50)-Variant foil cardstock c 2.50
700-(2.95, 68 pgs.)-Foil of Metropolis pt 1 ..... 3.00
700-Newsstand Ed. 2.00
0,704-708-(0.79/UPC 704-(11/94) 1.50
710-725, 710-begin 1-95-c,714-Joker app., 718-Cameron Chase app., 720-2nd appear., 721-Mr. Mxyzptlk app., 723-Jonn-on-c, Bruniac as Superman 2.00
730-Lois breaks off engagement 2.00
Annual 11 (1/87) Arthur Adams-a; Batman app. 6.00
Annual 2 (1989, 1.75)-Pete-o-c 4.00
Annual 3 ('91, 2.00, 68 pgs.) 2.00
Annual 4 ('92, 2.95, 68 pgs.) 2.50
Annual 5 ('93, 2.95)-Elseworlds story 3.00
Annual 6 ('95, 2.95)-Year One story 4.00

ACTION GIRL
Oct 1944-Present (2 50-2 75 B&W issues/ff)
Ace/ Comic Media/ DC Comics
1-Regan Hall (1988, 35¢, c) 2.00
202-220: 202-1st code-approved issue 25.00
221-240: 234-1st Golden Gorilla story 175.00
241-245-251-Last Tommy Tomorrow 145.00
242-Origin/ 1st app. Brainiac (7/58) 300.00
252-Origin & 1st app. Supergirl; intro of new Metallo 1125.00
253-2nd app. Supergirl 275.00
254-1st meeting Of Boards & Superman 200.00
255-1st Bizarro Lois app. 155.00
256-261: 261-Origin/1st app. Streaky the Super Cat 95.00
262,264-266, 268-270 ..... 85.00
263-Origin Bizarro World 110.00
267-2nd Legion app. (8/60) 350.00
271-275, 277-282: 282- last 10¢ issue 70.00
276-6th Legion app. 155.00
283-Legion Of Sc.Spr.-V-Mans app. 75.00
284-Mon-Mothra app. 75.00
285-12th Legion app. (2/62) 75.00
286-200, 287-14th Legion app., 290-(7/62)-12th Legion app., Phantom Girl app. 45.00
291, 292, 294-299 ..... 40.00
293-Origin Comet (Superhorse) 78.00
300 (5/63) 45.00
301-303, 305-308, 310-320 ..... 20.00
304-Origin/1st app. of Black Flame (9/63) 30.00
309-Legion app.; Batman & Robin c & cameo 25.00
321-333, 335-340 ..... 16.00
334-Earth-S, 20; Origin Scarecrow/Legion 25.00
341-346, 348-353: 344-Batman in ow! 12.00
347, 360 (Giants G-33 & G-45) 24.00
361-372, 374-389: 377-Legion begins 9.00
373-Giant Supergirl (6/67), Legion c 24.00
381-424, 411-Evil Jo on origin-r 8.00
425-Adams art; The Atom begins 11.00
426-428, 438, 439, 432-Jla/ Sa Nyoma 7.00
437, 440-(7/70 pg giants) 12.00
440, 441, 446-1st Gerd-a on Green Arrow, 441-Gerd-a 5.00
442, 444-499, 484-40th anniversary issue 3.50
500-Superman life story (1.00, 68 pgs) 5.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	50.00
2–10	20.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 5, Apr. 1975 (Hanna-Barbera)
Gold Key

1	60.00
2, 3	30.00

A DISTANT SOIL Oscar Hg. (Star Bazar!)
Aug. 1997-Mar. 1999 (6.95/12.95)
1-(9.95/11.95)-"Legend Song" w/chromium-nl 13.00
nn (12.95) 1/96 w/new material 13.00

A DISTANT SOIL
...ume 1991 Present (1 75/3 50 2 95 B&W)
Arna Pere...
1–8 ..... 2.50
9-12-In-begin 2.50-c 3.00
13-15- 13- begin 2.95-c 3.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept., 1983
Nationa. Periodical Publications/DC Comics
200 ..... 385.00
201-208 ..... 215.00
209-Late pre code, anger Speedy 310.00
210-1st app. Krypto (Superdog)-c/by Ciffs 1500.00
211-213: 215 220-220-Krypto app. 210.00
214-2nd app. Krypto 375.00
221-246 ..... 75.00
247-1st app. Legion Of Super Heroes (4/58) 1600.00
248-252, 254, 255-Green Arrow-a 135.00
253-Superboy Robin first meet 190.00
256-Origin Green Arrow by Kirby 125.00
257-295 ..... 125.00
260-1st Silver Age origin of Aquaman (5/59) 565.00
261-265, 268, 270 ..... 90.00
266-(11/59)-Aquaqirl t rout (prequel 1st app.), not same as later character 95.00
271-300-End Of Superboy (12/59) 700.00
269-Intro Aqualad (2/60) 190.00
271-Origin/1st app. Mist rectid 200.00
272-274, 276-278, 284, 287-289-276-3rd Metallo, 288-Boarne-c 75.00
275-Origin Superman/Batman team-retold 165.00
282-5th Legion app., anniversary issue 140.00
283-Intro Phantom Zone 155.00
285-1st Fate of Atlantis/Atlantis in Afric 175.00
286-1st Bizarro Mxyzptlk/Bizarro-c 105.00
290-8th Legion app., last 10¢ issue 140.00
291, 292, 295-298, 299-Bizarro-c 75.00
293, 294, 293-11th Legion app., 1st Bizarro Lois 75.00
294-1st Bizarro Mr.Mxyzptlk 90.00
299-1st Gold Kryptonite (8/62) 65.00
300-Legion saves Krypto (9/62) 350.00
301-Origin Bouncing Boy 115.00
302-305: 303-1st app. Matter Eater Lad 75.00
306-310: 1st origin of Substance Heroes 60.00
311-320: 316-Origin & powers of Legion 50.00
317-Intro Time Trapper 45.00
322-330: 327-Intro Lowe Wolf in Legion 38.00
331-340: 340-Intro Computo in Legion 30.00
341-Replaces Conference Bad Eternal 30.00
342-351, 346-Intro Karate Kid 16.00
352, 354-360 ..... 11.00
353-Death of Green Lantern of Legion 27.00
361-364, 366, 368-370 ..... 10.00
365, 367, 371, 372, 371-Intro Chemical King 10.00
373, 374, 376-380-380-Last Legion in Adv. 9.00
375-Intro Quantum Queen & Wanderers 10.00
381-3, merged begin (1st full origin story 6/69) 22.00
382-389, 391-400 ..... 5.00
390, 403-late pg.-c & G-69 & G-81) 6.00
401, 402, 404-412, 489, 435-(52 pgs.) 5.00
413, 413, 418, 419-431-435, 417-420-(52 pgs.) 3.50
432-Legion/1st Annual Meet/Dr. Axis 1180 ..... 5.00
414-Intro Annual Man/Str. Adv. #344 ..... 3.25
415, 420 Annual Men of Str. Adv. #390, 395 ..... 2.00
416-Giant DC-100 Pg. Super Spect. #10 G.A. 2.50
417-Supreme, Legends Shimmy Eagle-c 2.00
421-434: 424-Last Supergirl in Adv. 3.50
425-New look boy in Legion/ te adventures! 2.00
426-427, 432-434, 432-440-Spectre stories 2.00
428-10 pg. Bats Bomb Drill-Sr. 1773-c 8.00
429,430-Black Orch-di stories 4.00
431-Spectre stories 6.00
435, 460-New Gods, Darkseid story conclusion, Intro. New Gods 1 99 (#459 is dated 9-10/78) w/ missing a month 10.00
463, 467-468 pgs.)-Death of Earth II Batman 5.00
464-466 (1.00, 68 pgs.) 5.00
467-Starman by Ditko, Martin Pasko-a 10.00
468-490-Last comic, size reduc 1.25
491-499, 491-100 pg. digests begin 1.50
500-All pg. stories 2.00
501-503-Golden Age reprints 1.50

ADVENTURERS INTO THE UNKNOWN
No. 5, Jan, 1954-No. 174, Aug. 1967
American Comics Group
5 (12) D effect-c/story-Only white c 180.00
6-10 (8-12 effect-c/reviews) Black-c 120.00
59-3-D effect story only 135.00
60-Woodmouse-a by Landau 60.00
61 Last pre-code issue (1-2/55) 58.00
62-70 ..... 28.00
71-90 ..... 28.00
91-96 (#95 on cover), 107 116-All crimes Williamson-a 28.00
92-95, 97, 99, 103-106, 108-115, 117-127 ..... 25.00
100 ..... 28.00
128-Will Jansen/Kendall/Torres-c/last 10¢ 26.00
129-152 ..... 22.00
153, 157-Magic Agent app. 30.00
154-Nemesis begins (origin), ends #170 ..... 25.00
155, 156, 158-167, 169-174 ..... 18.00
168-Ditko-a(p) 25.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
Bali ona/ Periodical Publications
32-49: 32-1st code-approved issue 75.00
41 56 ..... 60.00
57-70 ..... 42.00
71-91, 93 105 95 1st monster issue (11/65), ... 22.00
94, Aquaman cameo 27.00
106-109-Monster-crtstories by h. Adams-c/a 36.00

ADVENTURES OF CAPTAIN AMERICA
Sep 1991-Nov. 4, Apr 1992 (4.95, color, limited series)
Marvel Comics
1-4-Heroes a...Maguire a (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX
(also see XMEN "SON & THE FLAMING ADVENTURES OF...)
May 1994-No. 4, Aug. 1994 (2.95, color, mini-series)
Marvel Comics
1-Characters from X-Men 5.00
2–4 ..... 4.50
TPB-(14.95) n1-4 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE
(Also, Of Barr Martin, Abbott, & Costello, Martin & Jerry (issues 31-40)
#6-41, May, 1957 No. 124, May-June, 1971
National Periodical Publications
41-60 ..... 40.00
61-69, 68, 74-Photo-c 20.00
81-91, 91 96, 96 100, 88-Bob Hope app. 97-Dick Sprang-c 18.00
92-95, 97-Superman cameo 25.00
97 Batman/Robin-c over, Joker-c/story 35.00
101, 103, 104 Wey Adams-c/a 30.00
102-Beatles-c/pc, h. Adams-c/a 35.00
105-Superman-c over 23.00
106-111, 113-116 ..... 9.00
112-Hitch-hiker 23.00
117 Wonder Woman-c over 15.00
118-124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr 1996-Present (99¢, color)
Marvel Comics
1 6 based on animated series 1.00

ADVENTURES OF SUPERMAN (Formerly, Superman)
Jun, 1987 Present
DC Comics
424 ..... 2.25
425, 447-449 Jaxxon 2.00
450-562 ..... 1.75
463 Superman/Flash-c/sc 5.00
464-Lobo clips per dates Lobo #1 ..... 4.00
465-479, 481-491 Last $1 00 c 2.00
480 (1.75, 52 pgs.) 2.25
492-495 ..... 1.50
496-Doomsday cameo 5.00
496, 497-2nd printings 2.25
497 Doomsday battle rover 5.00
498, 499-Funeral for a Friend, Supergirl app. 3.00
498, 499-2nd printings 2.25
500 (2.95 68 pgs.)-Collector's Ed. w/card 3.25
500 (1.50, 68 pgs.)-Reg. Ed. w/different c 2.75
500-Platinum Ed. 15.00
501 (1.95)-Collector's Ed. w/die-cut c 2.00
501-(1.50)-Regular Ed. w/mass-poster, diff. c 1.50
501, "Superman Dies" 2.50
501-521: 508-Cleavenger's of the Justice Leag., 510-Blaze-c/pnc, 517-(9/94)-Zero Hour 1.50
505-(2.50)-Holo-graph foil c-ed 2.50
0,516 523 0 (10/94) 518 (11/94) 1.50
524-538, 530 Jaxxon 1.75
Annual 1 ('87) Starlin c & script 5.00
Annual 2 ('90)-Lobo app. 2.25
Annual 3 ('91, 2.00)-Armageddon 2001 ..... 2.25
Annual 4 ('92, 2.95)-Guy Gardner/Lobo c/story 2.75
Annual 5 ('93 2.95)-Bloodlines Earthquake 2.75
Annual 6 ('94 2.95, 68 pgs.)-Elseworlds story 3.00
Annual 7 ('95, 3.95)-Year One story 4.00
Annual 8 ('96, 2.95)-"Legends of the Dead Earth" 3.00

ADVENTURES OF THE FLY
The Fly #1 (Fly Man #12) 90
1959-Jan. '60 Oct. 1964; Aug. '61 May '1965
Archie Publications/Radio Comics
Shield app. origin The Fly, SBA c/a 450.00
Hollyhock, SBA 250.00
Origin retold 195.00
SBA c/Powell-a, Shield a-over 100.00
10-17: 1st S.A. app. Black Hood & 1st S.A. app. Shield
origin retold 70.00
11, 15, 20: 20-Origin Flyggl retold 45.00
12: Hitler & Tojo app. 60.00
13, 18: 1st S.A. Comet app. 60.00
19: Black Hood, Shield, Comet app. 70.00

ADVENTURES OF THE JAGUAR, THE
July, 1961 No. 13; June, 1962
Archie Publications/Radio Comics
Origin & 1st app. The Jaguar 140.00
3-5: Evil Doc Hook 72.00
6-12: Capt. app. 50.00
13 ..... 40.00
15-17, 14-Comet, Black Hood app. 32.00

ADVENTURES OF THE MASK
Dec. 1988 Present (2.50, color)
Dark Horse Comics
1: based on cartoon 2.50

ADVENTURES OF THE X MEN, THE
Aug. 1996 Present (99¢, color)
Marvel Comics
1: based on TV show 2: Spider-Man c/app. 1.00

AGENT THREE ZERO
Aug. 1993 - 3 95, color, one-shot
Diamond/Image
1: poly-bagged w/card & mini-poster, Platt-c/a, Choi work, ... 3.00

AGE OF APOCALYPSE: THE CHOSEN
Dec. 1995 2.50 (one-shot)
Marvel Comics
1: Weapon X-c 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
May 1996 2.95 color one-shot
Marvel Comics
1: New origin of Tony Stark 2.50

AGE OF REPTILES
May 1996 Present 2.95 color, limited series)
Image Comics
1: Hybrids battle Age of Man 3.00

AH NO! ON THE PLANET SHOE
Dec. 1995 Present 2.50 3.95 (B&W)
Antarctic
1: 1-Fitzgerald & Colby-c/a 4.00
2-4: 2.50 Colby c/a 2.50

AHEM
Jan. 1988 No. 38, Dec. 1995 3.50-3.95/4.95, color, deluxe)
Aardvark-Vanaheim
1 ..... 20.00
1, 2-2nd printings 3.00
2-5 ..... 3.00
6-36 ..... 6.00
17, 33, 37 Ringer 3.95-c 5.00
34-38 (6.95), 37-Twice-bad-up Gibbons, Williams-
pin-up, 38-Monbius, Alfred, Platt, Tom Romita, Ken
Fleet, O'Neil, Madonna-pin-ups 7.00

ALIENS, THE (Captain, Johnny and...) A-a see Magnus Robot Fighter)
Sept. Dec. 1997, No. 2, May 1982
Gold Key
1 Reprints from Magnus #1 3,4,6-10, all by Russ Manning 15.00
2-Same contents as #1 ..... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6 July 1989 (1.95, B&W limited series)
1: Two aggressive Aliens in comics 25.00
1-Second printing 5.00
1-Third - Sixth printings 2.00
2 ..... 15.00
2-Second printing 3.00
2-Third printing 2.00
3 ..... 9.00
4 ..... 6.00
5, 6 ..... 5.00
3, 6: 2nd printings 2.00
Aliens Alien Comic 1 (2/89, 4x6") text, died in Aliens
Portfolio 4.00
Aliens Pilot mini-Edition (See Dark Horse Presents-
#0) 10.00

ALIENS
Aug. 1989-No. 4 1990 (2.25, color, mini-series)
V2 #1 ..... 10.00
V2 #1-2nd printing ('90, 2.25) 2.25
2-4 ..... 6.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, m-series)
1-3-Sydney Jordan-c 2.50

...BERSERKERS
Jan 1993-No. 4, Apr. 1993 (2.50, color, limited series)
1-4 ..... 2.50

...COLONIAL MARINES
Jan. 1993 No. 10, July, 1994 (2.50, color, Limited series)
1-10 ..... 2.50

...EARTH ANGEL
Aug. 1994 (2.95, color, one shot)
1: Sydney Jordan-c/a/scripts/a-a/c 3.00

...EARTH WAR
June 1990-No. 4, Oct. 1990 (2.50, color, limited series)
1: Sam Keith-c/pgs/i-a 9.00
1-2nd print 2.50
2 ..... 2.50
3, 4 ..... 6.00

...GENOCIDE
Nov 1991-No. 4 Feb. 1992 (2.50, color, mini-series)
1-4: Sydney Jordan-c/a 2.50

...HIVE
Feb. 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4: Kelley Jones-c/a-all 2.50

...LABYRINTH
Sept. 1993-No. 4, Jan. 1994 (2.50, color, mini-series)
1-4: 1: Painted-c 2.50

...MONDO HEAT
Feb 1996-V2 #2 50, color, one shot,
nn 2.50

...MONDO PEST
Apr 1995 (2.95, color, one shot, 44 pgs.)
nn-Mark Verheiden-c/a/scripts #22-24 ..... 3.00

...MUSIC OF THE SPHERES
Jan., 1994-No. 4, Apr., 1994 (2.50, color, limited series)
1-4 ..... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-No. 13, Aug. 1995 (2.50, color, Limited series)
1 ..... 4.00
2-13-Bolton paintes-c, 1, 1-Variant 2.50
1-Embossed foil platinum ed. no price to ads 25.00

...ROGUE
Apr, 1993 No. 4, July 1993 (2.50, color, mini-series)
1-4 ..... 2.50

...SACRIFICE
May, 1993 (4.95, color, one shot) 52 pgs.
nn-Peter Antl-giant scraps, painted c-4 ..... 5.00

...SALVATION
Nov., 1993 (4.95, color, one-shot)
nn-D Gibbons script 5.00

...STRONGHOLD
May 1994-No. 4, Sep. 1994 (2.50, color, mini-series)
1-4 ..... 2.50

...VS. PREDATOR (See Dark Horse Presents #16)
...are 1990 No. 4 Dec. 1990 (2.50, color, mini-series)
0-if '90, 1-95, (B&W) w/DePT 34-36 ..... 14.00
1 ..... 5.00
1-2nd printing 2.50
2-3 ..... 4.00
4-Dorman pantes-c 5.00

...VS. PREDATOR: BOOTY
Jan 1995 (2.50, color one shot)
nn-painted-c 2.50

...VS. PREDATOR, DUEL
Mar 1995 No. 2, Apr 1995 (2.50, color, limited series)
1-2 ..... 5.00

...VS. PREDATOR: WAR
May 1995-Aug 1995 (2.50, color, limited series)
0-4 ..... 2.50

ALIEN WORLDS
Dec. 1982 Jul. 9, Jun 1985
Pacific Comics/Eclipse
1 ..... 1.50
2-9: 2, 4-Dave Stevens-c/a 1.00
3-D in 1: Art Adams 1st pub. art 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug. Sept. 1963 No. 117, Sept Oct, 1966
Nationa Periodical Publications
127 1963 ..... 625.00
128 (1/65-2) 425.00
2, 12, 17, 52-53 ..... 365.00
6-10 ..... 250.00
11-18: Last one code issue 225.00
19, 28 ..... 155.00
20, 20, 32, 38 Bolt-a 165.00
21, 31-40 ..... 120.00
41-50 ..... 105.00
51-66 ..... 75.00
67-74: Last Gaines & Surge 60.00
80, 90 ..... 70.00
71-100 ..... 50.00
101, 83, 88, 98: Last 10¢ issue 45.00
82: Johnny Cloud begins 35.00
89-100 ..... 30.00
101, 117: Johnny Cloud app. 101, 115 & 117 ..... 22.00

ALL STAR SQUADRON
Sept., 1981 No. 67, Mar, 1987
DC Comics
1, 46, 48, 67 - 1.00
1-Whitman-var (Tall Tale Vary) 4.00
Annual 1-3 (1/82, 9/84) 1.00

ALL-STAR WESTERN (also see JONAH HEX)
Aug Sept, 1970-No 11, Apr-May, 1972
(Wkrd Western Tales #12 on)
National Periodical Publications
1 ..... 12.00
2, 8-2 E Dabbs by Mormer begins; 3-Origin El Diablo 5.00
4, Adventure 1 app. 6.00
5, 11-Origin Jonah Hex 7.00
6, 7-Origin Jonah Hex 6.00
9, 10-Jonah Hex 5.00

ALPHA FLIGHT (See X-Men #120-121)
Aug 1983-No 130, Mar, 1994 (1952 on are direct sale)
Marvel Comics Group
1-(52 pgs.); Byrne a-begins, Wolverine cameo 2.00
2-12-24-Double size 3.50
13-Wolverine app. 2.00
14-16: 16-Wolverine cameo 1.25
17-X-Men-c-swr; Wolverine cameo 2.00
18-20-Last Byrne issues 1.25
21-32, 33, 49, 39 Portacio, Begins 90
34-38 Wolverine app. 34-Origin revs. 1.00
50-Double size 1.25
51-Jean Loves Jim Hook at Marvel 1.00

Amazing Adventures #11

52-53 Wolverine app. 1.00
54, 64, 66-68: Jim Lee art 1.00
55-62: Jim Lee art(p) 2.50
63-74, 76-80, 94: Wolverine, Spider-Man 1.25
75-1 (1.95, 52 pgs.) 2.00
81-90: Wolverine app., Jim Lee-c 1.00
91-99, 101-105, 107-110, 121-129 ..... 1.50
100-(2.00, 52 pgs.) Avengers app. 2.00
106: Terminator evolution issue 1.50
130-2nd printing 2.00
120-(2.25) Poly-bagged w/poster 3.00
130-(2.25, 52 pgs.) 3.00
Annual 1 (1/88, 12/89) 2.00
Annual 2-(12/87, 1.25) 1.25
Special (V2#1 (6/92, 2.50)-Wolverine-c/story 2.50

AMAZING ADULT FANTASY
(Amazing Adventures #1-6; Amazing Fantasy #15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Origin-c/a-Ditko 525.00
8-Last 10¢ issue 420.00
9-13 ..... 375.00
14-Paul Reinman-c 425.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov. 1961
Marvel Comics Group (AMI)
1-Ding-a-Ling Dotson (1st Marvel Super-Hero) Ditko &
Kirby art in all; Kirby origin/c-c/ 6 ..... 1000.00
2 ..... 425.00
3-6: 6-Last Dr Doom 375.00

AMAZING ADVENTURES
Aug. 1970-No. 39, Nov. 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #39) & Black Widow
(ends #4) double feature begins 20.00
2-4, 5: 5-Nov. Adams c 10.00
9, 10, 9, 10-Negative cvr 7.00
11-New Beast begins (1st app.), ends #17 ..... 32.00
12-17: 13-Brotherhood of Evil Mutants app. 6.00
18-1st app. Killraven, K. Adams-a 5.00
19-39 ..... 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug. 1962 (Sept, 1962 in reprint)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st
app. Aunt May & Uncle Ben, Kirby/Ditko-a (5 pgs.)
GD FN NM
.....1733.00 5200.00 26,000.00

AMAZING FANTASY
No. 16, Dec. 1995-No. 18, Mar. 1996 (3.95, color)
Marvel Comics
16: 1st Blade-c/a, Paul Lee-a, Spider-Man app. 4.00

AMAZING SCARLET SPIDER
Nov 1995-No. 2, Jan 1995 (1.95, color)
Marvel Comics
1, 2-replaces "Amazing Spider-Man" 2.00

Angela #3

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man Mar 1963-Sep 1995, Jan 1999-Present)
Marvel Comics Group
1-Origin retold; Orbik cvr/#1 .18.70/Fn8.00/Vf 12.00
Fantastic Four 4-cvr (less vol 1 #312 as Ist Marvel 4-cvr)
FN NM
.....1200.00 3600.00 10800.00
1 (Golden Records Reprint) 160.00
Kevin Golden Records (1966) 275.00
1-A Origin Man-Wolf; 1st full app. 1100.00
1-Facs. Ed. (1/91) 10.00
4-Origin & 1st app The Sandman 500.00
5-Dr. Doom app 300.00
6-1st app. Lizard 300.00
7,8,10 'B-Early FF back-up story 100.00
9-Origin & 1st app Electro 765.00
11, 12: 12-Doc Octopus app; same as Spidey #3 Facs 4.00
13-1st app. Mysterio 525.00
14-1st app. the Green Goblin (Norman Osborn); Mr. Hyde x-over 1300.00
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown) 455.00
16-1st Bonehead's x-over (yellow costume) 325.00
17-2nd app. Green Goblin (Gr'n Gob) 300.00
18-1st app. Ned Leeds (later Hobgoblin) 325.00
19-Sandman app 260.00
20-1st app. & origin The Scorpion 315.00
21-2nd app. The Beetle (see Tec Tales #123) 210.00
22-1st app. Princess Python 190.00
23-3rd app. Green Goblin (x'over) 210.00
24 .....170.00
25-1st app. Vulture 225.00
but retold, cut as Mary Jane) 212.00
26-4th app. Green Goblin, 1st Crime Master 232.00
27-5th app. Green Goblin 215.00
28-Origin/1st app. Molten Man 355.00
29, 30 .....140.00
31-30 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy & Prof. Warren .38-Last Ditko issue, 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 130.00
37-Green Goblin x-o story, all revealed 175.00
40-Origin Green Goblin (1st time told) 225.00
41-1st app. Blythe 132.00
43, 2nd app. Mary Jane Watson (cameo; last 2 panels) but neither face is shown 11/66 .....122.00
47-49 .....80.00
50-Intro Kingpin (7/67) 350.00
51-2nd app. of Mr. Negative 125.00
52-60: 55-Intro Capt. George Stacy 60.00
61-74: 65, 70-Kingpin app; 69-Kingpin c-; 74-1st 12¢ issue 46.00
75-89, 91-93, 95, 99: 81-85 Kingpin c-stories 40.00
90-Death of Capt. Stacy 42.00
94-Origin retold 38.00
96-98; Drug books not approved by CCA, Green Goblin storyline, 97, 98-Green Goblin c-s 75.00
100-Anniversary issue (9/71) 110.00
101-1st app. Morbius, last 15¢ issue (10/71) 160.00
101-2nd printing (8/92, silver ink) 3.00

102-Origin/2nd app. Morbius (25¢ 52 pgs.) 130.00
103-108, 109 Dr. Strange-c story (6/72, 2nd app. Clea) 27.00
110, 122-Stan Mart vs. Kirk 20.00
121-Green Goblin kills Gwen Stacy 90.00
122-Hobgoblin app 130.00
123, 124, 125-Origin app. 1/4th 1st app. Man-Wolf (9/73), origin #125 .....24.00
129-1st app. Jackal & Prowler (c/7/74) 275.00
130, 131, 138, 147, 152, 160, 181, Last 20¢ issues 15.00
148-Human torch app. (7/75) 29.00
155, 2nd Ist: Punisher app. (8/76) 65.00
156, 157-Intro Green Goblin in Harry Osborn 40.00
162-Green Goblin vs. Harry (Harry Osborn 40.00
163, 167, Giant Size c-story 24.00
164-167, 144-Ist app. Green Scary clone; 165, 166 Green Scary, clone story line cont., 167 Spider-Man learns Scary is a clone 18.00
168 Judicial x-over 25.00
169 Spider-Man clone's, origin of Jackal 80.00
173-Spider-Man decides he is not the clone 35.00
175-Spider-Man disposes of clone body 34.00
176-Punisher cameo; Kingpin x-o 30.00
177-Punisher/Nighthawk app. 36.00
183-193, 190-199-Clone story recapped; 183-Origin retold 8.00
194, 175-Punisher app 15.00
176, 180-Green Goblin app 10.00
191, 193, 196, 200, 208, 210, 219 .....3.00
Tot up Black Cat 3.00
200-Giant-size issue (1.88) 10.00
201-202-Punisher app 5.00
203-Origin Punisher (8/79) 10.00
220-237, 225-Foreshadow Calypso (2/82) 6.00
234-1st app. Hobgoblin (Ned Leeds; 1/83), 2nd Hobgoblin 69.00
238-Wolfman/Perez 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 45.00
240, 243, 246-248, 241 Dog in Mr. Fixit 8.00
244-Hobgoblin unmasked (1st app.) 30.00
245-1st/Jig Donovan & Hobgoblin's powers battle; Spider-Man, 10/83, Hobgoblin's camera (49th app.) 15.00
249, 251-Hobgoblin/Spidey battle (3rd & 4th) 20.00
250-Hobgoblin battle; costume for Spidey (3/84) 25.00
253-1st app. The Rose 9.00
254-Jack O-Lantern app 10.00
255, 256, 264, 266-274, 277-280, 282, 283, 286-Ft. Kia, 274-Zeitgeist (ap re: of Vengeance, app., 279-Duke D'Lantern-c story, 282-X-Factor c-over 5.00
257-2nd app. Puma; Hobgoblin c-over 8.00
258-Hobgoblin/Spidey app (mirror) 10.00
259-Ft. Hobgoblin app, origin M. Watson 24.00
260-Hobgoblin story 9.00
261-Hobgoblin c-/a 9.00
262-Hobgoblin/Spidey battle 10.00
265-1st app. Silver Sable (6/85) 30.00
267-Spider-Man/Jig Donovan 8.00
275 (52 pgs.)-Trading Day (Ditko), Hobgoblin c-/a 11.00
276-Hobgoblin c-/a 9.00
281-Hobgoblin & Punisher, Ditko c-/a 11.00
284-Punisher cameo app.; Gang War beg re; ends #288 .....8.00
285-Punisher app. minor Hobgoblin app 10.00
286, 288, 289-Hobgoblin c-/app.; Mutton, 287-Hobgoblin app. (minor) 8.00
290-Hobgoblin Tell app. 9.00
291 (1.25, 52 pgs.), Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O-Lantern) becomes new Hobgoblin 24.00
290-292 .....4.00
293, 294 Parts 2 & 5 of Kraven story 9.00
295-297 .....6.00
298-Todd McFarlane c/a beg ms (7/88); 1st app. Carnage; Eddie Brock who becomes Venom; pencil on costume 50.00
299 1st app. Cardinal Venom or costume 32.00
300 (52 pgs.), Last Ditko costume 2nd Ap. Venom story 31.00
301-305 .....15.00
306-311 313, 314 .....10.00
312-Hobgoblin dashes Green Goblin 20.00
315-317-Venom apps 20.00
318, 323-325, 319-Brownbelly beg 8.00
324-Sabretooth app. McFarlane c-ins art 16.00
326, 327 3 pgs McFarlane 4.00

328-Hulk app.; last McFarlane a 12.00
330, 331 Punisher app. 4.00
332, 333-Venom c-story 10.00
334-336, 338, 343 .....3.00
337-Hobgoblin app 6.00
344-1st app. Climax Beauty (Carnage) 12.00
345-1st full app. Climax Beauty 15.00
346, 347-Venom app. 10.00
348, 349, 351-359, 339-41, 25-G 2.50
350 (1.50, 52 pgs.) Origin retold 3.00
360-Carnage cameo 9.00
361-Intro Carnage 20.00
362-2nd printing silver c- 2.00
362, 363-Carnage & Venom c-story 10.00
362-2nd printing 2.00
364, 366-374, 378-387-Venom back-up .....
374-Venom c-story; 376-Cardiac app; 378-Mixman Carnage, part 3, 381, 382-Hulk app.; 383-The Jury app. .....
384-Venom/Carnage app. 1.75
365 (3.50)-Silver hologram on c, pull-out poster; 1st app Doctor Mam 1999 .....6.00
375 (3.95)-Holo-grafix c-/i, Venom c-story 5.00
388-22.25, 68 pgs.)-Newsstand Edition; 2 back-up stories Venom, Cardiac & Chaos 2.25
388 (2.95)-Collectors Edition; polybagged w/ 16 pg. insert & animation poster 3.00
396-23.95, 68 pgs.)-Die cast edition, flip book w/Birth of Spider-Man pt 2, silver foil c- 5.00
397-22.25)-Flip book w/Ultimate Spider-Man 2.25
400 (2.95) Death of Mary Jane 5.00
400 (3.95) Death of Mary Jane; Deluxe c-embossed 6.00
400 Co-exist c-Bell, Wh-Ke 17.00
498 (2.95) variant c, polybagged w/cassette 3.00
Annual 1 ('94)-1st Sinister Six; new 41 pg stry Fn5.00
Annual 2 ('95)-New Doctor Strange stry (early Vf/Nm9.00

Special 3 ('11/96)-Avengers vs. Hulk; w/ poster $5.00
Special 4 ('11/97)-Spidey battles Human Torch (new #1 app.) $6.00
Special 5 ('11/98)-Peter Parker's parents, hvy w/ pg Red Skull story $5.00
Special 6 ('11/99)-Gr#1 pg, Sentinel Six story, From Annual #1 .....28.00
Special 7 ('12/00)-All mysteries 28.00
Special 8 ('12/01)-All mysteries 28.00
Family Size 9 ('10/01)-Alpha; Spider-Man magazine (Screen Gods) w/ story, 40 pgs re-edited from orig. 5¢ pg 28.00
Annual 10-13 ('1976-79)-48 new a, 13-Byrne a 8.00
Annual 14 ('80)-Miller c/a 9.00
Annual 15 ('81)-Romita, Miller, Miller c/a 10.00
Annual 16-20 ('1982-86) 7.00
Annual 21 ('87)-Wedding issue; d-ect sale 10.00
Annual 22 ('88)-Wedding issue, newsstand 10.00
Annual 22 ('88)-Evolutionary War 5.00
Annual 23 ('89)-Atlantis Attacks; Liefeld p 5.00
Annual 24 ('90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 10.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cond'd in Spec. S-M Annual #12 .....7.00
Annual 27 ('93, 2.95) Polybagged w/Sorta, Hit app. Aspen 8.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story 3.00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr 1995 (3.95, silver, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING X-MEN
Mar 1995 Nov. A; July 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 .....4.00

AMAZON
Apr 1996 (1.95, color)
DC Comics
1-"Armaggon Comics" Byrne-c/a/a 2.00

AMAZON WOMAN
Feb 1996-No. 4, May 1996 (2.95, B&W, lim series) Series, mature readers.
Fantagor
1-4: 1 from Ironmen v/2-c/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb 1994-No. 5 , June 1994 (1.95 color, limited series)
DC Comics/Vertigo
1-5 .....2.00

AMERICAN SPLENDOR (Harvey Pekar)
...SPECIAL: A STEP OUT OF THE MIST
Aug 1994 (2.95, B&W, one-shot)
1 In Peha-story 3.00
Knockabout
Sep 1995-No. 2, Oct 1995 (3.95, B&W, limited series)
1, 2-Pekar-s 4.00

AMERICA'S BEST TV COMICS
1967 (Giant-Size, 68 pgs. 25¢, one shot)
American Broadcasting Company
1-Fantastic Four, Cancer Amazing Spider-Man 67.00

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics/Todd McFarlane Productions
1-Gaiman s/c/a/a-c; Spawn app. 60.00
2, 3, Gaiman s/c/a; Capullo a 10.00
Special Edition: Poster Book 5.00
Special Edition: Preview 3.00
1PB-(9.95) w/1 3 plus special w/pin-ups 10.00
...GLORY: RAGE OF ANGELS (see GLORY)
Mar 1996 (2.50, conv. one-shot)
1, Liefeld c-/Cruz-c/p, variant c 2.50

ANGEL AND THE APE (Becomes Meet Angel#1 See Overstreet #27)
Nov. Dec. 1968-No. 6, Sept-Oct. 1969
National Periodical Publications
1 .....21.00
2-6 .....15.00

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sep 1988-No. 89, Nov 1995 (color, mature)
DC Comics/Vertigo (Becomes Vertigo #57.)
1 Bellard c #1-63 .....10.00
2 .....8.00
3-4 .....5.00
5-10: 6-Invasion x-o 4.00
11-26, 11 (Begin 51.50 c-), Lost Grant Morrison stories 3.00
27-49, 51-57, 59 .....2.00
50 (2.95, 52 pgs.), Last issue by Tom Veitch 3.00
58-(3.50, 68 pgs.) 3.50
60-62, 60-Begin 1.95-c 2.00
63-81, 81 beg. 2.25-c 2.25
Annual 1 (1.95, '93), Children's Crusade Pt. 3 .....4.00

ANIMAL MYSTIC
1995-Present (2.95/3.50, B&W)
CRO/Fis Ius
1 .....12.00
1-alternate v/a 65.00
1-Platinum 15.00
2 .....8.00
2-2. 2nd Printing 5.00
3 .....2.50
3-Lava poster 4.00

ANIMANIACS
Apr 1995-Present (1.50, color)
DC Comics
1-17 .....1.50
...A Christmas Special (12/94, 1.50) 1.50

ANTHRO (See Showcase #74)
July-Aug. 1968 No. 6, July-Aug. 1969
National Periodical Publications
1 .....38.00

2 6 ..... 22.00

AQUAMAN (See Aquaman #260, Detective #293, Showcase #30-31 & World's Finest Comics #175) Jon Feb. 1962 No. 63, Aug/Sept. 1978
National Periodical Publications/DC Comics
1-Iron Duke 590.00
2 ..... 240.00
3-5 ..... 135.00
6-10: 9-Sea Devils app. 85.00
11-20 ..... 70.00
21-31; 34-40 ..... 55.00
33-Intro Aqua-Girl (see Adv. 266) 75.00
41-47, 49 ..... 28.00
48-Origin retold 35.00
50-52: Deadman by K. Adams 42.00
53-56: 56-(3/77) 11.00
57-63: 57-68 (9/77), 58-Origin retold 9.00

AQUAMAN
Feb. 1986 - No. 4, May, 1986 (4 mini. series)
DC Comics
1 ..... 5.00
2 - 4 ..... 4.00
Special (1-88, 1-50) 2.50

AQUAMAN
Dec. 1991 - No. 13, Dec. 1992 (1.00/1.25, color)
DC Comics
1 (1.00) 2.25
2 - 13 (1.25) 2.00

AQUAMAN (Also see ALL-STARS COMICS #35)
Aug. 1994 - Present (5.00, color)
DC Comics
0; Q: (10/94)-Peter David scripts begin 4.00
1-Holo-foil cover 5.00
1-B, 1.5 (11/94)-Sapphire; c-X-app. 4-Intro app. 10.00
2-4, 7-9-origin 1.75; c-10-Green Lantern app., 16 vs. A.A. monster Worm; c-18-Ocean Master app., 21-Jerk c., 22-Sea Devils, Power Girl app. 4.75
Annual 1 ('95, 3.50)-Year One Story 3.50
Annual 2 ('96, 2.95)-Legends of the Dead Earth 3.00

AQUAMAN: TIME & TIDE
Dec. 1993 - No. 4, Mar. 1994 (1.50, color mini-series)
DC Comics
1-4-Peter David scripts, 1-Origin begins 2.50
TPB ('96, 9.95) rpt. 1-4 ..... 10.00

ARAKNIS
1995-Present (2.50, color, limited series)
Mavrmoon Comics/Mystic Comics
1-2-Gina Boscheri-c/a 4.00
2-4-3 Wyrm-c/a 2.50
0 (4/96, 2.95) 3.00
0-Special Edition 5.00
1-Ongoing series (5/96) 2.50
1-Special Edition, polybagged w/certificate 10.00

ARCANA ANNUAL (AS 1st see BOOKS OF MAGIC LIMITED & ongoing series, and MISTER X)
1994 (11.95, color one-shot, 68 pgs.)
DC Comics/Vertigo
Annual 1: Children's Crusade story, Tim Hunter app. 5.00

ARCHANGEL
Feb 1996 (2.50, BB/Foil one-shot)
Avalon Comics
1: Michaelis 2.50

ARCHER & ARMSTRONG
Jan '92 (Later issues), 1992-No. 25, Sep 1994 (2.50, color)
Valiant Comics
0 (7/92) Barry Smith c/a 1.00
0 (10/95 comp) 10.00
0/2: Miller c, Smith c/a/scripts & origin 1st app. Archer 3.00
1, 2: 2-3rd app. Eternal Warrior, Smith c/a/scripts, 1, 4- Smith c/a 2.50
3 (4.50, 52 pgs.)-Combined w/Eternal Warrior #3, Barry Smith c/a/scripts, 1st app. Geo-Force, Eternal Warrior 4.50
9-25: 10-2nd app. Ivar, 10,11-Smith c 21,22-Shadowman app., 22-w/bound-in trading card. 25-Eternal Warrior app. 2.50

ARCHIE AS PUREHEART THE POWERFUL
(Capt. Pureheart #1-6)
(See Jughead as Captain Hero & Life With Archie)
Sept, 1966-No. 6, Nov. 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1-Super-hero parody; Pureheart & Evilheart (Rogue) app. 60.00
2 ..... 40.00
3-6 ..... 30.00

ARCHIE MEETS THE PUNISHER
Aug. 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-Black-Jughead's Revenge-c/a/scripts; Goldberry-a on Archie; same contents as The Punisher Meets Archie 3.00

ARMED AND DANGEROUS (Acclaim Comics)
Apr 1996-No. 4, July 1996 (2.95, B&W)
1-4-Bob Hall c/a 3.00

ARNOLD'S NEIGHTERHOOSE
Oct 1996-Present (2.95, B&W, mature readers)
1,2-Bob Hall c/a 3.00
...SPECIAL
Aug 1996 (2.95, B&W, one-shot)
1-Bob Hall c/a 3.00

ARMORED TROOPER VOTOMS
July 1996-Present (2.95, color, limited series)
CPM Comics/Viz-manga 3.00

ARRIGHI
Dec. 1974-No. 5, Sept. 1975 (25¢)
Marvel Comics Group
1-Satire 3.00
2-5 ..... 1.75

ARSENAL SPECIAL (see NEW TITANS)
1996 (2.95, color, one-shot)
DC Comics
1 C. Henderson 1 ..... 3.00

ARTEMIS: REQUIEM (see WONDER WOMAN)
June 1996-Present (1.75, color)
DC Comics
1-4-Bones-a(p); 1,2-Wonder Woman app. 1.75

ARZACH (see MOEBIUS...)
1996 (6.95, color, one-shot)
Dark Horse Comics
nn-Moebius-c/a 7.00

ASH
Nov 1994-Present (2.50, color)
Event Comics
0-(3.00, 5/96)-"Present" c, foil logo, w/pin-ups 3.00
0 (3.00, 5/96)-"Future" c, foil logo, w/pin-ups 3.00
0-"Present" Blue Foil Logo (1,000) 22.00
0-"Future" Blue Foil Logo (1,000) 22.00
0-"Present" Silver Plasm Logo (500) 27.00
0-"Future" Silver Plasm Logo (500) 27.00
0-"Present" Red Plasm Logo (250) 37.00
0-"Future" Red Plasm Logo (250) 37.00
0-"Present" Gold Hologram Logo (1000) 22.00
0-"Future" Gold Hologram Logo (1000) 22.00
1-Quesada-c/story, Palmiotti-c/story, Barry Smith p/inx 11.00
2 M. Mignola hellboy prop 10.00
3,4, 3-Ged Danow, Big Guy prop's, 4-Joe Law prop 5.00
4-Fahrenheit Gold (2,000) 17.00
4-Fahrenheit Red (1,000) 22.00
4-Fahrenheit White (500) 32.00
5,6; 5-double c-Hildebrandt Bros., Quesada & Palmiotti, 6-Ins-c, Quesada c, Hewlett pin-up 2.50
5-Fahrenheit Gold (2,000) 12.00
5-Fahrenheit Red (1,000) 17.00
5-Fahrenheit White (500) 27.00
6-Fahrenheit White (500) Rev. 27.00
Volume 1 TPB ('14.95) rpt. 1-5, James Robinson intro 15.00

ASSASSIN (Also see ADVENTURES OF CYCLOPS & PHOENIX X-Men #2 series)
Jan 1986-No. 4, May 1986 (2.95, over-sized series)
Marvel Comics
1-4 Lobdell/Rubi; 1, Genie-ha c/a/p 3.00

ASSASSINS
Apr 1996 (1.95, color)
DC Comics
1-"Amalgam Comics" 2.00

ASTER (Eternity Comics)
Oct 1994-Present (2.95, color)
0-4, 1.1, 1.4 Feldberg, 2 Pair c, 3 variant c 3.00
...THE LAST CELESTIAL KNIGHT
1995-1996 (2.50, color)
1-3 ..... 2.50

ASTONISHING TALES
Aug 1970-No. 36, July, 1976
Marvel Comics Group
1-Dr. Doom begins, Ka-Zar (by Kirby-in #1,2) 25.00
2-Kraven the Hunter-c/story 10.00
3-6; 8 Smith a; 5 Red Skull app. 15.00
7, 8; 8 Last Dr. Doom (52 pgs.) 10.00
9-Lethal Legion 6.00
10-12; 10-Smith c/a; Buscema-a, 11-Origin Ka-Zar, 12-Man-Thing by Adams 6.00
13-24; 19-Stan-app. 2.50
25 1st app. Deathlok, series begins (8/74) 20.00
26-28, 30 Death-c/stories-all 10.00
29 No Death-story; Guardians-c/by Kirby & 1st app. Guardians of the Galaxy from Marvel Super-Heroes #18 ..... 15.00
31-36 36-Death-c/stories-end 10.00

ASTONISHING X-MEN
Mar 1995-No. 4, July 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 3.00
2-4 ..... 4.00

ASTRO BOY
Aug, 1965 (One-shot, Fly 12¢)
Gold Key
1 (10151-508)-Scarce 1st app. in comics 325.00

ASYLUM
Dec 1995-Present (2.95, color)
Maximum Press
1-6: 0-Age book, anth./Brownsville, Battle Star Galactica, 1-western c, Masterful Art Adams-c, 2-Dinosaurs-c, 5-Mihan-c/a, 6-Glenn Main and Bonnie Wernam-c/a 3.00

ATLANTIS CHRONICLES (see AQUAMAN...)
Mar 1990-No. 7, Sep 1990 (2.95, color, limited series)
DC Comics
1-7, 7-Avatar of Aquaman, nudity panels 3.50

ATOM, THE (Atomic Adventures #10 and Star Showcase #34-36)
June-July 1962-No. 38, Aug-Sept, 1968
National Periodical Publications
1 ..... 725.00
2 ..... 300.00
3 1st New Post-story; 1st Chronos app/cont 200.00
4-7 ..... 125.00
8, 9, 10 1st JLA-c over 115.00
11-1st Atom & Hawkman team-up; 1st Hawkman as Chronos 240.00
11 -15 ..... 80.00
16-20 ..... 60.00
21, 26, 30 ..... 48.00
22-25, 27-29, 31-35 ..... 30.00
36, 37, 38 ..... 35.00
39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Archie

ATOM ANT (TV)
Jan, 1966 (Hanna-Barbera, 12¢)
Gold Key
1 (10070-601) 200.00

ATOMIK ANGELS
May 1996-Present (2.95, color)
Crusade Comics
nn-(2/96, B&W)-"Intro-Edition," give-away at launch party 10.00
1,2, 1-Fenfold app. 3.00

AUGIE DOGGIE (TV)
Oct, 1963 (Hanna-Barbera, 12¢)
Gold Key
1 ..... 110.00

AVENGELYNE (Maximum Press)
May 1995-No. 3, July 1995 (2.50/3.50, color)
1-Newsstand (2.50), Photo-c, poster insert 5.00
1-Direct Market (3.50)-Chromium-c, poster insert 8.00
1-Re-Issue Edition 3.00
1: Gold 25.00
2-3, 2: 2nd printing w/Ward 4.00
3-variant c, Deodato pin-up 3.50
...Swimsuit, 4/95, 2.95-pin-ups/prizes 3-variant c (2 photo, 1 Leifeld-a) 3.50
...Swimsuit ('96, 3.50)-2nd print, photo-c 3.50
...Swimsuit Special Edition, signed 5.00
...Victory ('95'), 3.95)-Chromium-c 4.00
...Victory ('95'), 3.95)-variant-c 6.00
...Victory ('96, 2.95), two covers (1-photo, 1-Ward), pin-ups w/photos 3.00
...VOLUME II (Ongoing series)
Apr 1996-Present (2.95, color)
1-4: 1 four covers (two photo-c), 2 three covers (1 photo-c), 3 poster w/PARROTT/LEE, 3-Flip book w/PRIEST interview, 4-Gyland-w/Clarke/Kid Avengelyne poster 3.00
...DEADLY SINS
Feb 1996-Present (2.95, color)
1,2-1-2 covers (1 photo, 1 Leifeld-a), 2-Leifeld-c/Mhan-a(p) 3.00
...POWER
Nov 1995-No. 2, Jan 1996 (2.50, color, limited series)
1-3, 1,2-Leifeld-c, 3-three variant c (1 photo-c) 2.50
1-variant-c 5.00
...PROPHET
May 1996 (2.95, color, limited series)
1 Leifeld-c/a(p) 3.00

AVENGERS, THE (Also see Giant-Size, & West Coast Avengers)
Sept, 1963-Present
Marvel Comics Group
1-Origin & 1st app. The Avengers 2300.00
2-Back issues Avengers 675.00
3 Sub-Mariner & Hulk battle Avengers, Spider Man-cameo (10/64) & Hulk 1450.00
4-1st S.A. Capt. America & Buckly (3/64) 1150.00
4 (1966 Golden Records reprint) 900.00
wahl-kadder Records (1966)

THICK GIANT CYCLOS OF THE MIGHTY: THE
Summer, 1992 Mo. 3, Fall; 1993 (2.75, B&W)
New England Comics
1-(A-D,3-/F-/I-) 3.1993 Update 3.00

TICK KARMA TORNADO, THE
Oct, 1993-No. 9, ? (2.75, color)
New England Comics
1-(3.25) 3.50
2–9 ..... 3.00

TIGER GIRL
Sept. 1968 (15¢ cover)
Gold Key
1 (10227-809)-Jerry Siegel scripts 22.00

TIME TUNNEL (TV)
Feb, 1967-No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back c 35.00

TOKA (Comic Images)
Aug-Oct, 1964-No. 10, Jan, 1967
Dell Pb.of/orig Co.
1-Painted c 15.00
2-Painted c 8.00
3–10 ..... 6.50

TOMB OF DARKNESS (Formerly Beware)
No. 9, July, 1974-No. 22, Nov., 1976
Marvel Comics Group
9-22, 15, 19-Dikko c. 20-Everett/Veron-r 1.50

TOMB OF DRACULA
Apr, 1972-No. 70, Aug, 1979
Marvel Comics Group
1-1st app.Dracula & Frank Drake; Colan-p in all 70.00
2 ..... 42.00
3–5 ..... 28.00
6-10: 10-1st app. Blade the Vampire Slayer 22.00
11-20; 13-Origin Blade 14.00
21-40; 25-Origin/1st app. Quinn &Hannibal King 10.00
41-49, 51-60 ..... 6.00
50-Silver Surfer app. 9.00
61-70: 70-Double-size 5.00

TOMB OF DRACULA (Also see Dracula)
Oct, 1979-No. 6, Aug, 1980 (B&W magazine)
Marvel Comics Group
1, 4-6 ..... 4.00
2, 3: 2-Dirko-a c/b pgs. 3-McNiven sketch 5.00

TOMB OF DRACULA
1991-No. 4, 1992 (4.95, color, m-ni-series)
Epic Comics (Marvel)
1-4: Colan/Williamson-a 5.00

TOMMI GUNN
May 1996-Present (3.00, color, mature readers)
London Night Studios
1-w/(i) North centerfold 3.00
1-"Naughty Platinum," embossed, nudity-c, w/nude 2.1. North centerfold 10.00

TOMOE (see Shi...)
July 1995-Present (2.95, color)
Crusade Entertainment
0, 1-2: Days of War preview, 3-Demon Gun preview 3.00
0-(2.95, 3/96) variant-c 5.00
0-Commemorative Ed. (limited to 5000) 15.00
1-Commemorative Ed. (limited to 5000) 20.00

TOO MUCH COFFEE MAN
Jul 1995-Present (2.50, B&W)
Adhesive Comics
1-Shannon Wheeler-s/a 5.00
2–5 ..... 3.00
...Fall Color Special (2.95) 3.00

TOP CAT (TV)
12-(6/61-4)-No. 31, 5/70 (Hanna-Barbera)
Dell Pub.Hong Co./Gold Key
1-TV show debuted 9/27/61 ..... 125.00
2-Augie Doggie back-ups in #1-4 ..... 70.00
3-5: 3-Last 15¢ issue. 4-Begin 12¢ issues, 1st app. Yakky Doodle in 1 pg. strip. 5-1st Touche Turtle 45.00
6–10 ..... 30.00
11–30 ..... 20.00
31 31 21, 24, 25, 29 Reprints 15.00

TOP CAT (TV)
Nov, 1992-No. 20, Nov, 1971 (Hanna-Barbera)
Charlton Comics
1 ..... 32.00
2–10 ..... 18.00
11–20 ..... 12.00

TOP COW PRODUCTIONS (INC./ALLISTAR STUDIOS OWNS/1ST SPECIAL
May 1995 (2.95, color, one-shot)
Image Comics/Top Cow Productions
1 ..... 5.00

TOP COW SECRETS: SPECIAL WINTER LINGERIE EDITION
Jan 1996 (2.95, color, one-shot)
Image Comics/Top Cow Productions
1-pin-ups 3.50

TORCH OF LIBERTY SPECIAL (see DAMAGE I, MUNITIES)
Jan 1995 (7.50, color, one-shot)
Dark Horse Comics
1-Ivine Byrne-s 8.00

TOTAL WAR (M.A.R.S. Patrol #3-on)
July, 1985-No. 2, Oct, 1985 (Painted covers)
Gold Key
1, 2-Wood-a in each 35.00

TOUR OF TORTURE (see RAZOR)
June 1996 (10.00, color, one-shot)
London Night Studios
no photo c 10.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept, 1969-No. 9, Jan, 1971
Marvel Comics Group
1 Steranko, Cr.e.p. a 20.00
2, 3: 2-Neal Adams-a. 3-Smith, Tuska-a 10.00
4 Mark Severin-a 7.00
5, 7-Smith-pj, Wood-a 10.00
6, 8 Wood art & Wrightson-c 7.00
9 Wrightson-c 6.00
Special 1 (12/71)-Adams-a 6.00

TREEHOUSE OF HORROR
1995 (2.95, color, one-shot)
Bongo Comics
1-Groening-c, Allred, Robinson, Smith 4.00

TRIBAL FORCE
Aug 1995 (no price, color)
Mystic Comics
1 "Special Edition" 5.00

TRIBU (Image Comics/Extreme Studios)
Dec, 1995 (2.50, color, one-shot, 44 pgs.)
1-Alexander-c/a/p; Liefeld scripts 2.50
...w/Woven Specie (1994, 3.95) Maxx app. 3.00
...II
...uly, 1994 (3.95, cover, 52 pgs. one-shot)
1-Sam Kieth bndg. 4.00
...DNCE A HERO
Aug, 1994 (2.50, color, one-shot)
1 ..... 2.50

TROUBLED SOULS
1989 (9.95, color, graphic novel)
Fleetway
nn-Ianiw-s/McCrea-a 10.00

TROUBLEMAN
June 1996-Present (2.25 color, limited series)
Image Comics/Maxwen Machineworks
1–3 ..... 2.25

TRUE FAITH
1990 (9.95, color, graphic novel)
Fleetway
nn-Garth Ennis-s 10.00

TUG & BUSTER
Nov 1995-Present (2.95, B&W, bi-monthly)
Art & Soul Comics
1-4-Mae Hempel-s/a 3.00

TUROK, DINOSAUR HUNTER (See Magnus #12)
Jn, ne, 1993-Present (2.50, color)
Valiant
1 (3.50)-Chromium & foil c 3.50
1-Gold foil c variant 10.00
0, 2-47, 0-(7/95) origin stry; 4-Andar app., 5-Death of Andar, 11-w/board-in card, 16-Chaos Effect 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 4.00
...The Hunted-(1/95, price omitted on #1), 82-2.50) 1.2-
Deviation-(p) 2.25

TUROK, SON OF STONE
Nv, 1956, 12/56-No. 29, 5/62-No. 30, 12/62-No. 91, 7/74; No. 92, 9/74-No. 125, 1/80; No. 126, 3/81-No. 130, 9/82
Dell Pub. Co. #1-29/Gold Key #30-85/Gold Key #2
Whitman #86-125/Whitman #126-on
6-Color 596 (12/56)-Kit Carson app. & Jo & Andar dinosaur-c 675.00
4-Color 656 (10/55)/(4/2)-1st mention of Lanoa 400.00
3 (3-5/56) 200.00
6–10 ..... 150.00
11 20: 17-Prehistoric pygmies 90.00
21–30 ..... 60.00
31-40: 31-Gray saw story 50.00
41–50 ..... 38.00
51-60: 58-Flying saucer-story 32.00
61-70: 62-12 & 15 cent va'ants 25.00
71-84: 84-Origin & 1st app. Mukor 16.00
85-130: 114, 115-(52 pgs.) 15.00
Giant 1 (3031-611) (11/66) Stick-c/c#10-12 & 16 plus cover to #11 ..... 90.00
Giant 1-Same as above, but paper-c 100.00

TV STARS (TV)
Aug, 1978-Mr. 4, Feb, 1979
Marvel Comics Group
1-Hanna-Barbera TV ta-s 6.00
2, 4 ..... 3.00
3-Tuti-c/a 5.00

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June 1965 (Photo-c)
Dell Publishing Co.
1, 2 ..... 32.00

2099 (Marvel)
...A.D.
May 1995 (3.95, color)
1-Aerate-c by Dziouds/Palmiotti 4.00
...APOCALYPSE
Dec 1995 (4.95, color)
1-Wrap-around Chromium c, Ellis s. 1st app. Daredevil 2099 ..... 5.00
...GENESIS
Jan 1996 (4.95, color)
1-Chromium wrap around-c, Ellis s. 1st app. Daredevil 2099, X-Nation 2099 app. 5.00
...UNLIMITED
Sept. 1993-Present (3.95, color, 68 pgs.)
1-10: 1-1st app. Ruth 2099 & Doc 20, 10-3-Spidey 2099 app., 9-J. Robert-c, Jim Wren, Nancy Collins-s 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Doom's "Contract with America" 2.25
...WORLD OF TOMORROW
Sep 1996-Present (2.50, color)
1-wrap-around-c 2.50

21
Feb 1996-No. 3, Apr 1996 (2.50, color)
Image Comics/Top Cow Productions
1-3-Erik Wren-s 2.50
1-variant-c 5.00

22 BRIDES
Mar 1996-Present (2.95, color)
Event Comics
1, 2-Reprints 3.00
2-variant-c 5.00

TWILIGHT ZONE, THE (TV)
No. 1172, 3-5/61-No. 91, 4/79, No. 92, 5/62
Dell Publishing/Gold Key/Whitman #92
4-Color 1173 ..... 170.00
4-Color 1288 ..... 100.00
01-860 207 (5 7/62, 15¢) 70.00
12-860-210 (8-10/62)-Evans-a(3)-s 70.00
1 (11/62 Gold Key)-Crandall-a 80.00
2 ..... 54.00
3-11, 3, 4, 9-10 th-a 36.00
12-Williamson-a 27.00
13-15, 13, 15-Crandall-a, 14-Orlando/Crandall/Torres-a 27.00
16-20 ..... 18.00
21-27, 24-Wrightson-c 13.00
28-32 ..... 6.00
33-51, 43-Crandall-a. 51-Williamson-a 5.00
52–70 ..... 3.00
72-92: 83, 84-(52 pgs.) 2.00
Nmn Curre c/1 (1975, 3-1-a 6-1/2") 2.00

ULTRAFORCE
A.pr 1994-No. 10, Aug 1995 (1.95, color)
Malibu Comics
0-(9/94) 2.50 ..... 2.50
1-(2.50, 44 pgs.)-w/bi-mesh-a-tracing card, story continuing of Prime, Prototype, Hardcore, Pior, Dilead, Cerberus & Topaz 2.50
1-Holographic-c, no price 15.00
2-5: 1-(10/94) 2.00
2-(2.50) Flourescent logo, limited edition stamp on-c 4.00
6-10: 6-begin 2.50 c.& 10-Black &red/M app. 2.50
7-(2.50, 44 pgs.)-Mr. Monster (6/94) 0.75
...Avengers Prelude: 1 (2.50) 2.50
...Avengers 1 (3.95) foil c, Prime & Ellis s 4.00
...Spider-Man (3.95) 2 covers, Green Goblin app. 4.00

ULTRAFORCE (2 1st Series.
Nov 1995-Present (1.50, color)
Malibu Comics
Infinity, 1-3, Infinity-Black c/Parrott c, 1-Begs.ar-c/Palmiotti c, 2-Flip book "Phoenix Res./rection" pt. 7
1-7-Ellis s 1.50
Infinity-(2000, signed) 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jan 1995 (3.95, color)
1-(68 pgs) Flip-c, featuring Prime and Sortare 4.00
...ORIGINS
Jan, 1995 (4.95, color)
1-Gatefold c/2 pg. origins of characters 1.00
1-Newsstand ed.; diff. c, no gatefold 1.00
...PREMIERE
Nov 1994 (no price, give-away)
0-Different line ups & no.com 0.0
...UNLIMITED
...ary 1996 (2.50, color)
1 ..... 2.50
...YEAR TWO
Aug 1995 (4.95, color)
nn 5.00
...ZERO:THE DEATH OF THE SQUAD
Apr 1995-No. 4, July 1995 (2.95, color)
1-4, 3-Codename: Firearm back story 3.00

UNCANNY ORIGINS
Sep 1996-Present (99¢, color)
Marvel Comics
1-origin of Cyclops 1.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1 12; 1-Crandall-c/Uncanny Tales #9 (1959) 2.50

UNCANNY X-MEN, THE
(The X-Men, Nov, 1-141, see Giant-Size X-Men)
Feb 1981-Present
Marvel Comics Group
141-Rachel app. 12.00
143-Last Byrne issue 8.00
164-166: 165-Double size 8.00
151-157, 159-161, 163, 164 ..... 6.00

158-1st app, Rogue in X-Men 15.00
162-Wolverine solo story 10.00
165-Prof Smith art begins, ends #175 ..... 9.00
166-Double size, Pow Smith art 7.00
167-170,172-174,176-New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains skin "tattoos" decals 3.00
171-Rogue joins The X-Men; see Avengers Annual #10 ..... 13.00
172-174,172,173 Wolverine solo story 5.00
175-Double size 10.00
176-185,182-Rogue's solo story, 184-1st app Forge 4.00
186-(52 pgs.), 8.5anniXMen/Alien 5.00
187-192,194-199 ..... 4.00
191-Double size, special 10th app. New X-Men, 1st app. Warpath 8.00
200-12/86, 1,25, 52 pgs. 10.00
201-1st app baby human (1/86), 1st Portacio-c/a(i) in X-Men 25.00
202-204,206-209,204-2nd Portacio-(i) on X-Men 6.00
205-Wolverine solo story by Sienkiewicz 17.00
210,211,210-213 Mutant Massacre 20.00
212,213-Wolverine Battles Sabretooth, 212-(12/88) 35.00
Sex-X-Factor #10 ..... 15.00
214-221,223,224,219-Havok joins (7/87) 3.00
222-Wolverine battles Sabretooth-c/story 18.00
225-227-Fall Of The Mutants, 226-152 pgs. 9.00
228-239,247 ..... 5.00
240-Sabretooth app. 7.00
242-Doc.Ock-c/a; Inferno tie-in 5.00
243,245,247,245-Lofficier(i) 4.00
244-1st app Adv.Inc. 25.00
248-1st Jim Lee art on X-Men 25.00
248-2nd printing (9/92,1.25) 3.00
249-252,253 Jim Lee-c 3.00
253 2SS,253 All new X-Men begin,254-3rd Jim Lee-c 5.00
256,257 Jim Lee-a 12.00
258-Wolverine solo story-Lee-a 14.00
259-Silver Sable vs Jim Lee-c/i 6.00
260 265, 262, 263, 264 Jim Lee-c 3.00
266-1st full app. Gambit (See Annual 14) 40.00
267-Lee-c/a series begins, 2nd full Gambit app. 17.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up 7.00
269 Lee-a, Wolverine, Capt. America, Black Widow team-up 2.00
270 Lee-a, Wolverine, Capt. America, Black Widow team-up 2.00
271-New X-Men team (former X-Factor members) begin, 1st app. Cyber 3.00
1-2 begin with #1 issue 1.00
2-3rd printing (red cover) 2.00
282-1st app. Bishop (cover + 1 pg.) 15.00
282-Metallic ink 2nd printing (1.00-c) 3.00
283-1st full app. Bishop 17.00

Uncanny X-Men #196

284-203, 287-Bishop joins team, 289-Cast Portacio-c/a
294-Brandon Peterson-a begins-ends 299 ..... 2.50
296-296-(1.50)-Polybagged w/trading card 2.50
297-299, 303-303, 305-309, 311 ..... 2.00
300-(3.95, 68 pgs.)-Hulk-gatefold-c/Romita, Jr.-c/a 5.00
304-(3.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, Lee-Lee (4 pg.) 7.00
307-Gold ed. 3.00
310-(1.95)-w/bound in trading card sheet 2.50
312-321,312-Begin 1.50-c, bound-in card sheet 2.00
316,317-(2.95)-Foil enhanced editions 5.00
318-322-(1.95)-Direct; 320-Gold ed. 322-Circle-gold 2.50
Special 1 (12/82-10/92)-c/a 12.00
Special 2-(11/71) 25.00
Annual 1 (79)-Kree-a; Wolverine still in old yellow costume 17.00
Annual 4 (80) Dr. Strange-c/story 7.50
Annual 5 (81) 6.00
Annual 6-8 (82-84, 52 pgs.)-8-Classic app. 10.00
Annual 9 (1985)-Art Adams-a, New Mutants x-over from New Mutants Special #1 ..... 11.00
Annual 10 (1986)-Art Adams-a 15.00
Annual 11 (87) 3.50
Annual 12 (88)-Evol. War; Art Adams-a(p) 4.50
Annual 13 (89)-Atlantis Attacks 3.50
Annual 14 (90, 2.00)-1st app. Gambit (in cover apps.), Art Adams-c/a 12.00
Annual 15 (91, 2.00)-4 pg. origin, Wolverine solo back up story, 4th app. X-Force 4.00
Annual 16 (92, 2.25)-Jim Lee-c/a (2 stories 3.50
Annual 17 (93, 2.95) Polybagged w/card 3.50
Annual 18 (94, 2.95 68 pgs.) 4.00
------ The Dark Phoenix Saga (1980, 12.95) 13.00
------ '95 (11/95, 3.95) wrap-around-c 5.00
------ 96 (2.95) wrap-around-c 3.00

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE
1995 (3.95, color, one-shot)
Marvel Comic-c/DC Comics
1-1OC AND MARVEL PRESENTS. 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, gave away)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-c,a 5.00

UNDEADDG (TV)
July, 1970-No. 10, Jan, 1972; Mar, 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) 60.00
2-10 ..... 35.00
1 (2nd series, Gold Key) 40.00
2-10 ..... 25.00
11-23, 13-1st app. Shuck of Solitude 15.00

UNDERWORLD UNLEASHED
Nov 1995-Mo. 3, Jan. 1996 (2.95, color, limited series)
DC Comics
1-1 Wad-s 3.00
------ Apokolips-Dark-shrinking 1-(1.95) 2.00
------ Batman-Devil's Asylum 1-(2.95) Batman app. 3.00
------ Abyss-Hell's Sentinel 1-(2.95)-Alan Scott, Phantom Stranger, Zatanna app. 3.00
------ Patterns of Fear-(2.95) 3.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 (#1, 12¢, 2, 3: 25¢ quotes)
Harvey Publications
1-Tiger Boy, Stone-c 15.00
2-Jack O. Frost, Tiger Boy & Three Racketeers app., Williamson, Wood, Kane-a 7.00
3-Jack O. Frost app., Williamson/Grandville-a 7.00

UNEXPECTED, THE (formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Begin 12¢ issues 20.00
106-113, 113-Last 12¢ issue 15.00
114, 115, 117, 118, 120, 122-127 ..... 6.00
116, 119, 121, 128-Adams-c 8.00
129-162, 132-138-(52 pgs.), 157-162-(100 pgs.) 3.00
163 188, 187, 188-(44 pgs.) 2.00
189, 190, 192-195-(1.00, 68 pgs.) 2.00
191-Rogers-a(p) (1.00, 68 pgs.) 3.00
196-221, 200-Return of Johnny Peril 1.50

UNION
June, 1969-No. 0, July, 1994 (1.95, color)
Image Comics/Wildstorm Productions
0-(7/94, 2.50) 2.50
1-A Tentacle Portacio-c, see Deathblow #5 ..... 10.00
1-(2.50)-Embossed foil-c, Cassaday-c/a (e. ed.) 2.50
1-1 95-Newsstand ed. w/o foil-c 2.00
2-4/4-(7/94) 2.00

UNION
Feb 1995-Present (2.50 color)
Image Comics/Wildstorm Productions
1-2, 5-9 ..... 2.50
4-(1.95)-Newsstand, Wildstorm Rising Part 3 ..... 2.50
4-(2.50) Direct Market, Wildstorm Rising Part 3, Bisley and Cam 2.50

UNITY
No. 0 Aug, 1992-No. 1, 1992 (Ltd. series)
Valiant
0-(Diary Smith-c/a, pencil on Unity-c, covers as a Valiant series, face to everyone that bought a-3 Unity titles that month) 4.00
0-Red-sepia variant (5,000 made) 15.00
0-Gold variant 10.00
1-Epi-logue to Unity x-overs, 1 copy available for every 8 Unity books ordered 4.00
1-Gold-Promotional copy 3.00
1-Unity.nu/Promo copy, exclusive 15.00
Yearbook 1 (2/93, 1.95) "1994" in atdice 6.00

UNIVERSAL MONSTERS
1993 (2.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-nn: Original movie adaptation, painted-c 4.00
Dracula-nn (4.95)-Orig.novel movie adaptation 5.00
Mummy-nn (4.95) Original movie adaptation 5.00
Creature from the Black Lagoon-nn (4.95) 5.00
Adams/Kaluta-c/a 5.00

UNKNOWN SOLDIER (Formerly Star Spangled War Stories)
205, Apr, May, 1977-No.268, Oct, 1982
National Periodical Publications/DC Comics
205-268-251 Enemy Ace begins 2.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group
1-Whitney-c/a, most issues 125.00
2-5-J. Orlando-c/a(i) 70.00
6-11, 9-Dinosaur-c/story, 11-Last 10¢ issue 50.00
12-19, 12-Voices thru #57 ..... 40.00
20-Heebie-Jeebies (12/62-63) 45.00
21-35 ..... 26.00
36-"The People vs. Iwendricks" by Craig, most popular Alley-Kats-c/a 32.00
37-46 ..... 24.00
47-Williamson-c/a(r), Art in the Unknown #36, 3 pgs., Craig a 26.00
48-57, 49, 52, 54: Orlando-a, 55-Frankenstein app. 21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Mendez/Torres/Fraxetta-r/Weird #1, h Adams-r/Phase 1; Brunner & Kaluta-r 4.00
2-6: 2, 3-Perez-a 3.00

Special 1 (76, 100 pgs.), Kane-a 3.00

Entirely #1

UNTOLD LEGEND OF THE BATMAN, THE
Aug, 1980-No. 9, Sept, 1980 (Mini-series)
DC Comics
1-Ongin, Joker-c, Byrne-a 4.00
2-3 ..... 3.00
1-3, Batman Cereal premiums (1989, 38 pgs., 6x9") "Ice & Cold penalogy, edit 2.50

UNTOLD TALES OF SPIDER-MAN
Sept 1995-Present (.99¢, color)
Marvel Comics
Ripclaw-Hellverine-c/story 1.00
2-13 ..... 1.00

UNUSUAL TALES (Also Beetle #50 on)
Nov, 1955-No. 49, Mar-Apr, 1965
Charlton Comics
1 ..... 130.00
2 ..... 65.00
3-5 ..... 40.00
6-Ditko-c only 50.00
7,8-Ditko-c/a 115.00
9-Ditko-c/a (25 pgs.) 120.00
10-Ditko-c/a(r) 145.00
11-13(50, 68 pgs.)-Ditko-c(r) 135.00
12, 14-Ditko-a 85.00
13, 15-20 ..... 30.00
15-Ditko-c/a 90.00
21, 24, 28 ..... 20.00
22, 23, 25-27, 29-Ditko-a 60.00
30-49 ..... 18.00

USAGI YOJIMBO (See Space Usagi)
July, 1987-No. 36? (2.00, B&W)
Fantagraphics Books
1 ..... 3.00
2, 9, 11-28 ..... 2.00
3, 8, 10-2nd printings (2.00) 2.00
10-TMNT app. 3.00
29-36, (2.25-c) 2.25
Color Special 1 (11/88, 2.95) 3.00
Summer Special 1 (1986, 2.75, B&W) 6.00

USAGI YOJIMBO (See Space Usagi)
Mar, 1993-Present (2.75, color)
Mirage Studios
V2#1-16: 1-TMNT app. 3.75

USAGI YOJIMBO (See Space Usagi)
Apr 1996-No. 4, July 1996 (2.95, B&W, limited series)
Dark Horse Comics
Volume Three #1-4-Sakai-c/a/a 3.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini series)
Innovation
1 ..... 3.00
1-2nd print 1.00
2 ..... 2.50
2-2nd & 3rd printings 1.00
3-5 ..... 2.50
6-12 ..... 3.00

Vigilante #1

Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept. 1969–No. 112, Feb. 1983; No. 113, Jan. 1988
Warren Publishing Co. (B&W, magazine size)
1-Intro Vampirella, Frazetta-c 950.00
2-Amazonia series begins; ends #12 ..... 130.00
3-Scarce, low distribution 100.00
4-7 5.7-Frazetta-c 80.00
8-Vampirella begins as serious series 90.00
9-Smith art; Boris cover 70.00
10-No Vampirella story 30.00
11-15: 11-Origin & 1st app. Pendragon, ... 50.00
16-18, 20-25 ..... 38.00
19 (1973 Annual) 45.00
26, 28-30, 34-40, 43-Frazetta-c 30.00
27 (1974 Annual) 35.00
31 (1975 Annual) 30.00
41-45, 47-50 ..... 20.00
46-Origin of Vampirella retold (10/75) 25.00
51-99 ..... 15.00
100 (96 pgs.)-Reprint special; origin retold 45.00
101–110, 112 ..... 30.00
111-Giant Collector's Edition (2.50) 35.00
113 (1988) actual 1st Harris Comics issue (scarce) 150.00
Annual 1 (1972): New origin Vampirella 225.00
Special 1 (1977, Jungle sequel/bound) 25.00

VAMPIRELLA (HERO'S ONYX)
(Also see Cuby! . . . Flip Book, Vengeance of . . .)
Nov, 1992–No. 5, Nov. 1993 (2.95, color)
0 ..... 4.00
1 ..... 4.99
1-Jim Balent inks & A. Hughes c-in #1 3 ..... 40.00
1-2nd printing 7.00
2 ..... 3.00
1-5: 1-5-contain certificates for free Dave Stevens Vampi poster. 5-D Brereton c 7.00
Vampirella 1998 (10/93), 5.95) -11-4, Lasko c 6.00
...CLASSIC
Feb 1995–No. 5, Nov 1995 (2.95, color)
1-5-V. A. Goodwin-s. 1-4-Gonzalez pnlup 3.00
...DEATH & DESTRUCTION
July 1996-Present (2.95, color, limited series)
1-Torci-c, Conner-a(p) 3.00
...MORNING IN AMERICA
1991-No. 4, 1992 (3.95, B&W, mini-series)
1-Adrian Rukula painted c 7.00
2–4 ..... 5.00
...OF DRAKULON
Jan 1996-Present (2.95, color)
1-4-3-pt polybagged w/card, 4-Tex-c 3.00
...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)
1-Hughes-c, pin-ups by various 3.00
1-variant c 10.00
...SHADOWWARK: CREATURES OF THE NIGHT
1995 (4.95, color, limited series)
1 ..... 5.00
...STRIKES
Sep 1995 June 1996 (2.95, color, limited series)
1-2; 1-photo-c, 2-Bodarke-c polybagged w/card, 5-wrap-around-c, Eaderson-c/pnp 5 alternate c 3.00
1-Remastered Ed., c: Yeroni photo-c 10.00
1 Limited Ed., different photo-c 10.00

VAMPIRE TALES
Aug. 1973–No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire (wegen by Marcos (1st app. Morbius as semi-& 5th Marlboro app) 25.00
2-Neal Adams, Steranko-c 10.00
3, 4, 6–11: 3-Satana app, 6-1st Ulysses app., 8-Blade app. (not Tomb of Dracula) 5.00
5-Origin Morbius 8.00
Annual 1 (10/75): Heath-r/MV 3.00

VAMPIRES LUXURIA, THE
Feb 1996-Present (2.95, color)
Brainstorm Comics
1 Lucio-va 3.00
1-Gold-(10.00) (pol bag) 10.00

VAMPS (DC Comics/Vertigo)
Aug. 1996–No. 6, Jan. 1995 (1.95, color, limited series, mature readers)
1-Bellard-c 5.00
2–6-Bellard-c 3.00
1-Platinum-c 10.00

...HOLLYWOOD & VEIN
Feb 1996–No. 6, July 1996 (2.25, color, limited series, mature readers)
1–6: Wrightson-c 2.25

VANGUARD ILLUSTRATED (see NR. MONSTER)
Nov, 1983–No. 11, Oct, 1984
Pacific Comics
1–6, 8 11 2 Dave Stevens-c 1.50
7-1st app. Warbonnet 3.00

VAULT OF EVIL
Feb, 1973–No. 23, Nov, 1975
Marvel Comics Group
1 (1950s reprints begin) 3.00
2 23 3,4, Brunner-c 1.75

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics/Top Cow Productions
1–3-Busiek-s/2-Savage Dragon-c/app 2.50

VENGEANCE OF VAMPIRELLA (see VAMPIRELLA)
Apr 1994–No. 25, Apr 1996 (2.95, color)
Harris Comics
1-(1.50)-Quesada/Ramirez/Thoedlof "woodblock" wraparound-c 20.00
1 (1.50) 2nd printing, blue foil-c 5.00
1 Gold 4.00
1-B 12.00
1-A 7.00
1 75, 8 Polybagged w/trading card, 10-w/coupon for Hyde-2½ issues 11, 18 Polybagged w/trading card, 23-Foley-c, 24 Quesada-c, 25 Quesada & Palmiotti and Yu 3.00
Bloodbond (1/96, 8.95, TPB) 7.00
...THE MYSTERY WALK
Nov 1995-Present, 2.95, color)
0 ..... 3.00

VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan 1996–No. 4, Apr 1996 (2.95, color, limited series)
1–4-Spider-Man, Carnage app. 3.00
...CARNAGE UNLEASHED
Apr 1995–No. 4, July 1995 (2.95, limited series)
1–4 ..... 3.00
...FUNERAL PYRE
Aug 1993–No. 3, Oct. 1993 (2.95, color, limited series)
1–3; 1-holo-grafix foil-c, Punisher app. in all 3.00
...LETHAL PROTECTOR (See Amazing Spider-Man #280)
Feb 1993–No. 6, July 1993 (2.95, limited series)
1-Red holo-grafix foil-c 5.00
1 Gold variant sold to retailers 10.00
1-Black c-variant 150.00
2-6-Spider-Man app. in all 3.00
...NIGHTS OF VENGEANCE
Aug. 1994–No. 4, Nov, 1994 (2.95, color, limited series)
1, 4-1-Red foil-c 4.00
...SEPARATION ANXIETY
Dec, 1994–No. 4, Mar 1995 (2.95, color, limited series)
1-4; 1-Embossed-c 3.00
...TOWER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1–5 ..... 3.00
...SUPER SPECIAL
Aug 1995 (2.95, color)
1-flip book 4.00
...THE ENEMY WITHIN
Feb, 1994–No. 3, Apr, 1994 (2.95, color, limited series)
1-3, Demogoblin & Morbius app. 1-Glow-in-the-dark-c 3.00
...THE HUNGER
Aug 1996-Present (1.95, color, limited series)
1 ..... 2.00
...THE HUNTED
May 1996–No. 3, July 1996 (2.95, color, limited series)
1–3 ..... 3.00
...THIS MACE
May, 1994–No. 3, July 1994 (2.95, color, limited series)
1-3; 1-Embossed-cover 3.00
...THE MADNESS
Nov, 1993–No. 3, Jan, 1994 (2.95, color, limited series)
1-3 Kelley Jones-c/a, 1-Embossed-c 3.00

VERDUNA
Mar 1995–Present (2.95, color, adult readers)
Verotik
1,2 ..... 10.00
1–10; 9-Polina-a, 10-nudity-c 3.00

VERTIGO (DC COMICS) (see ABSOLUTE VERTIGO)
...GALLERY
1995 (5.50, color, one-shot)
1-pin-ups by various, Mcfarlane-c 5.50
...JAM
Aug, 1993 (3.95, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc. 4.00
...PREVIEW
1992 (25¢, color, 36 pgs.)
1-Vertigo preview, Sandman story by Gaiman 2.00
...VERITE: THE UNSEEN HAND
Sep 1996-Present (2.50, color, limited series)
1-Eaders-s 2.50
...VISIONS
1993/1994/1995 (color)
Dr Occult 1 (3.95, 7/94) 4.00
The Geek 1 (3.95, 6/93) 4.00
The Phantom Stranger 1 (3.50, 10/93) 3.50
The Eaters 1 (4.95, color, 1995): Milligan-s 5.00

VERY VICIOY
1993? Present (2.50, B&W)
Meet Danny Ocean
1–8 ..... 2.50
...Calling All Hillbillies ('95, 2.50) 1–2 ..... 2.50

V FOR VENDETTA
Sept, 1988–No. 10, May, 1989 (2.00, color, mask series)
DC Comics
1-10: Alan Moore scripts 'n all 2.00
TPB (1990, 14.95) 15.00

VIGILANTE: CITY LIGHTS, PRAIHIE JUSTICE
Nov 1995–No 4, Feb 1996 (2.50, color, limited series)
DC Comics
1–4-Robinson-s 2.50

VIOLATOR (See Spawn #2)
May 1994–No. 3, Aug 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore-s 5.00
2-3-Alan Moore scripts 2, 3-Bart Sears-c/pl/i(p) 4.00

VIOLATOR VS. BADROCK
May 1995–No. 4, Aug 1995 (2.50, color, limited series)
Image Comics/Extreme Studios
1–4-Alan Moore-s, 1-variant-c (3?) 3.00

VISIONS
No. 1, 1979–No. 5, 1983 (B&W/8 issue)
Vision Publications
1-Fairmug Carne stories 15.00
2-Fairmug Carne stories 10.00
3-Fairmug Carne stories 15.00
4-Fairmug Carne! covers and ads 20.00
5 (1983) 1 page Flam mg Carne 7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair

VOGUE
Oct 1995 (Present? (2.50, color, limited series)
Image Comics/Extreme Studios
1 3-Lofeld-c 2.50
1-variant-c 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics/Wildstorm Productions
1 ..... 5.00

VORTEX
1996 (2.95, color)
Entity Comics
1, Tlr: Tib-Kamuga-c 3.00

WALT DISNEY GIANT
Sep 1995-Present (2.25, misc, bi-monthly)
Gladstone Publishing
1-2 1-92pk-size, 2-Intro: C.B 19.3-Barks/Rosa c, 4-P Bcck-c, 7 Barks-c 2.25

WALT DISNEY'S COMICS AND STORIES
No. 531, Nov. 1986–No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
531-Mazzeo app. 20.00
532, 533 ..... 12.00
534-536, 538, 523, 523 Rosa-a 7.00
537 538, 521, 522, 524-547 518-Infinity-c, 547 Rosa-a 3.00
548-(1.50, 6/90)-1st Disney issue 2.25
549, 551-570, 572, 573, 577-579, 581, 584 ..... 1.00
550-(2.25)-2 Duck by Barks 3.00
571-(2.95, 68 pgs.) 80th Aram Barks (c) by Barks from 1967 Chevron Premium 4.00
574 576, 580, 582, 583, (2.95, 68 pgs.) 4.00
585-(2.50, 52pgs.) Reprints #140 ..... 4.00
586, 587-(1.50)-Cadstrawberyes app. 2.00
588, 599 ..... 2.00
600-(2.95, 68 pgs.) I.B. Cole-c, r/first stories by Barks, Rosa & Kim app. 3.00
601-604-(5.95, 64 pgs., bi-monthly)-601-Barks-c, Rosa-s/s, 602-Rosa-c 6.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19 Sept 1993–1995 (1.50, color)
The Brace Hamilton Company (Gladstone)
19, 21–24, 26–30: 19-Barks, Murry-22-Barks "Demetr" story-/BKDCks #146 ..... 4.00
20-(2.95, 68 pgs.)-Barks-r 5.00
25-(2.95, 68 pgs.) 3.00

WALT DISNEY'S DONALD DUCK
Oct, 1986–No. 279, May, 1990; No. 280, Sept., 1993-Present (Color)
Gladstone Publ
246 ..... 10.00
247–260 ..... 2.50
261-(1.50, 68 pgs.) Reprints IC P5 ..... 3.00
251–256 ..... 3.75
257-(1.50, 52 pgs.)-r/Vacation Parade #1 ..... 4.00
258–260 ..... 3.00
261 277 ..... 2.25
278, 279-(1.95, 68 pgs.) 2.50
280-285, 287–294, 286-Berger 1.50-c, 293-Rosa c/a/wraps & part c 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" c 3.50
295-298-(1.50) 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987–No. 20, Apr, 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)

Gladstone Publ./Disney Comics

1 ..... 2.00
2-nd Four Color #108 ..... 3.00
3, 4, 6, 7, 9, 11, 13, 15-18 ..... 2.50
5 -Rosa art 4.00
12-Rosa story/art w/ Barks portr 3.00
14 rr/FC 239 - The Mummy's Ring (Barks) 3.00
19, 20-11 SS, 68 pgs.) 3.00
21 -Rosa c/Secret of Hardscrabble (1/D 246) 2.25
22 rr/FC 282-The Pixie and Dixie (Barks) 2.25
23-27, 29, 31-33: 21, 23, 29-Rosa c; 31-#Block c; 33-rr/FC #408 ..... 2.00
28-12 SS, 68 pgs) rr/FC 393, Sheriff of Bullet Valley (Barks) 4.00
30-12 SS, 68 pgs) rr/FC 367 "Christmas for Shacktown" (Barks) 4.00
34-40-(1.50), 36, 38, 39-#Block c/a 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 30, July 1993 (1.50 color)
Disney Comics
1-Rosa story & art (1st Disney issue) 4.00
2 - 30 ..... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (1.50, color)
Gladstone Publishing
1–7 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 308, Jul, 1993 (Giant No 243, June, 1990-Present
Gladstone Publ./Disney Comics #243 280/Gladstone #281 on 270 on/1st Beagle Days 25.00
271-316 ..... 15.00
319-Son Of The Sun by Rosa 25.00
320-Don Rosa story 5.00
321 239, 324, 326, 327-Rosa a 3.00
331 240-255-Rosa story/art 3.00
341, 242-(1.95, 68 pgs) 3.00
343-249, 251, 284 (1.50); 283 rr/WDCS #398 ..... 2.25
250-(2.25, 52 pgs.); 252-(2.50, 52 pgs.) 3.00
285-The Late and Times of Scrooge McDuck Pt 1, Rosa-c/a/Inks 10.00
286-291-The Late and Times of Scrooge McDuck Pt 2-7, Rosa-c/a-scrpts 5.00
292-299 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Vol. 2)
Scrooge Adventures #1-31
May, 1967-No. 27, May 1990 (95¢, color)
No. 32, Sept, 1993-Present (1.50, color)
Gladstone Pub.
1 ..... 6.00
2 5 5 Rosa c-a 4.00
6-19 9-14-Rosa art 3.00
20, 21, 31 (95) 30-Rosa c/a 3.00
22 (1.50); Rosa cover; r/US #36 ..... 5.00
23 (2.95, 68 pgs.) vs. Phantom Blot, Barks r 6.00
24-26, 29, 31, 32, 34-36: 24, 25, 29, 31, 32 Rosa c-25 r/US #37 ..... 2.00
27-Guardians of the Lost Library; Rosa-c/a/story; orig in of the Lunex Woodcraft Guestbook 3.00

Weapon Zero #3

28-(2.95, 68 pgs)-rr/US #13 with restored missing panels; Rosa c 4.00
30-(2.95, 68 pgs)-r/Us #12, Rosa-c; 33-(2.50) 4.00
34-(2.95, 68 pgs.) new Barks sty 3.00
37-49-(1.50) 1.50

WALTER (see THE MASK)
Feb 1996-No 4, May 1996 (2.50, color, limited series)
Dark Horse Comics
1-4-Mask character 2.50

WANDERING STAR
1993-Present (2.50/2.75, B&W)
Pen & Ink Comics/Sirius Entertainment
1-9-(2.50) Ten S. Wood-c/a in all 3.00
10-11, 13-Wood c/a 3.00
12, 13, 12-(1/96, 2.50) 1st Sirius issue 2.50
1PB-(11.95) r/1-7 ..... 12.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (84 2DC issues)
DC Comics (All reprints)
1-Bottman-c/story; Green Lantern-c/G.L #1 ..... 6.50
2-Batman/Joker/Penguin-c/story reprints from Batman #25 ..... 8.00
3-9- All GA reprints 4.00

WARBLADE: ENDANGERED SPECIES
Jan. 1995-No. 4, Apr 1995 (2.50, color, limited series)
Image Comics/Wildstorm Productions
1-4, 1-Gatefold wrap-around c 2.50

WARCHILD
Jun 1995-Present (2.50, color)
Maximum Press
1-Lethal c/s 3.00
2 – 3 ..... 2.50
3-Variant c 3.00

WARLOCK (The Power Of) (See Kamandi, Four #66, 67, Incredible Hulk #178, Infinity Wa, Marvel Premiere, Silver Surfer #48, Strange Tales, The 169)
Aug, 1972-No 8, Oct, 1973, No 9, Oct, 1975-No 15, Nov, 1976
Marvel Comics Group
1-Origin and 1st by Kane 25.00
2, 4, 7, 3 ..... 10.00
4-8-4 Death of Eddie Roberts 7.50
9-2nd Thanos saga begins; Thanos carnes; Starlin-c/a in #9-15 ..... 9.00
10-Origin recap Thanos & Gamora; Thanos-c/story; Thanos vs. Magus-c/story 30.00
11-Thanos app.; Warlock dies 25.00
12-14: Saga cont. 14-Last 25¢ issue 6.00
15-Thanos-c/story 20.00

WARLOCK (...Special Reason on cover)
Feb, 1982-No 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6, Thanos-r/Str. Tales 178-181, Warlock 9-15, Marv Team-Up 55, Avengers Ann. 7, Marv. 3-in-1 Ann. 2 ..... 5.00
Special Edition #1 (12/83) 2.25

WARLOCK
May, 1992-No 4, Oct, 1992 (2.50, color, m-ni-series)
Marvel Comics
V2#1-4-r/Warlock Special Edition series 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-No. 42, July 1995 (1.75/1.95 color)
Marvel Comics
1-Starlin scripts begin; Austin-c/a(i) n 1-4, 7, sequel to Infinity Gauntlet; brief origin recap Warlock 2.50
2-Reverse Moondragon 2.00
3-24, 26, 27, 7-Reverse The Magus, Moondragon app., & 9-Gamora battles Thanos-c/by 10-Thanos-c/by, 13-Hulk app. 1.75
25 (2.95, 52 pgs.)-Die cut embossed double-c; Thor & Thanos app. 3.00
28-42: 28-Begin 1 95-c; bound-in card sheet, 42-Final issue 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Comics

1-(2.95)-Afro-a-grafx foil & ent bossed-c; origin retold; Starlin scripts begin; Keith Williams r 3.00
2-8, 3-Thanos & Magus-c/story; 4-vs. Magus-c/story 2.00

WARLORD, THE
Dec 1976-No 133, Winter 1988-89
Warrens Periodicals/Publications/DC Comics
1-Conan/Thorn 1st issue/Spaan; Mike Grell-a 15.00
2-Intro Mach-ine 8.00
3–5 ..... 5.00
6-10-6-Intro Morloh 5-New costume 4.00
11-20, 11-Origin 3.00
21-40, 37, 38-Origin Orna; by Starlin 2.00
41-47, 49-52-51-Regents #1 ..... 1.50
48-(52 pgs.)-1st app. Mark 2.00
53-130, 132-100-Double size 1.00
131 1st Eerie-a at DC (1988) 1.00
133 Last issue (52 pgs., 1.50) 2.00
Annual 1 (1982) 4.00
Annual 2-6 (1983-87) 3.00

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #72)
Apr 1994-No 25, Apr 1996 (1.50, color)
Marvel Comics
"Ashcan" Edition (no date; 75¢, B&W) 16 pgs.) 0.75
1-(2.95, 52 pgs.) Silvestri c/a(i), embossed foil c; Castle app. 3.00
2-12 (50, 52 pgs.) Revisited Ed.; Castle app. 2.00
3-14, 16-23, 2-Bound-in trading card sheet; Castle app.; 2,3-Deathlok app., 22-vs. Iron Man 1.50
8 12 (95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate card, red eye glow logo 1.50
15-(2.50) Flip Book 2.50

WARRIOR
May 1995-Present (2.95, color)
Malibu Graphics
1-Warrior-s/Callahan-c/a 3.00
1 variant-c 7.00

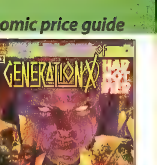
WARRIOR NUN AREALA (Antarct r. Press)
Dec 1994-No. 3, May 1995 (2.95, color)
1-Special Ed (15,000) 10.00
1-Regular Ed. 3.00
2–3 ..... 2.00
3-Bagged w/CD 6.00
...PORTRAITS
Apr 1996 (1.95, over, one shot)
1 pin-ups 4.00
...RITUALS
...ly 1995-Present (2.95, color)
1–5 ..... 3.00
...VS. RAZOR (See RAZOR) 1
May 1996 (2.95, color, one-shot)
1-Direct-c/a 4.00
(95) 10% (2.95 version, polybagged w/CD 10.00

WARRIORS
1995-?, B&W, one-shot
CFD Productions
1-Current Dark One-a 2.25

WATCHMEN
Sep 1986-No 12, Oct 1987 (mini series)
DC Comics
1–12 ..... 4.00
Hardcover Co-edition-sgn-sized (Graphitti Designs) 1-1-12 w/new material 50.00

WEAPON X
Mar 1995-No 4, Jun 1995 (1.95, color)
Marvel Comics
1 Age of Apocalypse 6.00
2 4 ..... 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
...une 1995-No 4, Oct 1995 (2.50, color)
0-4-Simonson scripts 3.00
...VOLUME II
Mar 1995-Present (2.50, color)
1 5 Simonson-c/a 2.50



What If...? #75

WEB OF SCARLET SPIDER
Oct 1995-No 4, Jan 1996 (1.95, color)
Marvel Comics
1–4-replaces "Web of Spider-Man" 2.00

WEB OF SPIDER-MAN
April 1985-Mar 129, Sep 1995
Marvel Comics Group
1-5th app. Black costume 40.00
2 3 ..... 10.00
4-8-7-Hulk x-over 8.00
9-20-9-Punisher c 7.00
21-28, 38 (1986)-1st app. Venom (behind the vames, not shown) 19-Intro Hobgo & Sebs 5.00
29-New Hobgoblin (Macmadrix), Wehvenge app., 15.00
30-Origin recap New & Hobgoblin (Leeds) 15.00
31, 32-Six part Known storyline begins 10.00
33 37, 39-47, 49 ..... 3.00
38-Hobgobl-r app. 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) comic from Spect. Spider-Man #147 ..... 25.00
50-(1.50, 52 pgs.) 2.50
51-58 ..... 2.00
59-Cosmic Spidey comic from Sp. Spider-Man 10.00
60-65, 66-85, 87-89, 91-94, 84-Begin 6 part Race & Pedigree story 93, 94-Hobgoblin (Macmadrix) reborn-c/story 2.00
66, 67, 86, 66, 67-Green Goblin app as a super hero, 86-Demon leaves Hobgoblin, 86-Demon dies 3.00
90-(2.95, 52 pgs.)-Silver holographic-c, polybagged w/poster 5.00
90-2nd print gold holographic c 3.00
91-Begin 6 part x-over w/Spectacular Spider-Man 2.50
95-99, 101-106-104-106-Hgoblin/Jackals 2.00
100-(2.95, 52 pgs.)-Hobgoblin full-c, intro new Spectacular Arnas 3.25
107-111 107-intro Sandstorm, Sand & Quicksand 1.50
112-116, 118, 119-121-124, 126-129, 112-Begin 3 pt.c, bound-in trading card sheet, 113-Gambit app, 118-1st solo c/story, Venom app, 119-Intro Anima, Scarlet Spider, Venom app 127-Max Obnagie pt. 2, 129-card insert 1.50
113-(2.95)-Collectors Ed, polybagged w/Back-c, Skyfox preview of S-M cartoon & animation cel 3.00
117-(1.50)-Flip book, Power & Responsibility pt. 1 ..... 1.50
117-(2.95)-Collectors edition, b/c + flip book 3.20
119-(6.45)-Direct ed. polybagged w/Marvel Universe Annaz, S-M #150 & coupon for Annaz, S-M #336, S-M #58 & Spect. S-M #179 ..... 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man 2.25
125-(3.95)-Hologfoil-c, Gwen Stacy comic 4.00
125-(2.95) Newsstand 3.00
...Super Special ('35, 3.95) 1-Flip book 4.00
Annual 1-(85) 3.00
Annual 2-(90) Arthur Adams-c 4.00
Annual 3-(91) 3.00
Annual 4 (1.88)-Evolutionary War 3.50
Annual 5-(95, 2.00) Atlantis Attacks 2.75

WildC.A.T.S #16

Annual 6 (`90), 2.00; Pt.Archer backing story 2.25
Annual 7 ('91–2.00) Origin recap of Fridge/Kin I & II, Green Goblin II & III; Venom; Lasher/Axton-C 2.75
Annual 8 ('92, 2.25) Venom story, pt. 3 ..... 2.75
Annual 9 ('93, 2.95) Polybagged w/card 3.25
Annual 10 ('94, 2.95, 68 pgs.) 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #9)
July-Aug. 1972 (w/ Ayo, 1975
National Periodical Publications
1-Wrightson-c, Wrightson splash pg. 8.00
2-3-N-Toth-c, a-2-N-Wrightson-c 3.00

WEIRD WAR TALES
Sept-Oct. 1971–No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert-a in 1-4,7-9 ..... 10.00
2, 3-Brodsky-a. 2-Crandall-a. 3, 5-Heath-a 6.00
4-7, 9, 10: 5, 6, 10-Toth-a 4.00
8-Neal Adams-c(i). 7.00
11-50: 36-Cuidal & Kubert-c(i). 3.00
51-65, 67, 69-124, 93-Intro/origin Creature Commandos. 101-Intro/origin G.I. Robot 1.75
64, 68-Kanfer/Miller-a 2.50

WEIRD WESTERN TALES (See JONAH HEX)
No. 12, June-July, 1972–No. 70, Aug. 1980 (Formerly All-Star Western)
National Periodical Publications
12-(52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-c(i) Durbin by Neal Adams/Wrightson ..25.00
13-4th app. Jonah Hex; Neal Adams-a 15.00
14, 29-34: Toth-a. 29-Orig.in Jonah Hex 9.00
15-Neal Adams-c(i), w/ Jonah Hex 9.00
16, 17, 19-28, 30-38: Jonah Hex in all. 38-Last Jonah Hex 4.00
18-1st all Jonah Hex issue (7-8/71) & begins 6.00
39-70: 39-Origin/1st app. Scalphunter & begins 3.00

WEIRD WONDER TALES
Dec. 1973–No. 22, May 1977
Marvel/Comics Group
1-Wolverton-s(Myste #6 (Eye of Doom) 1.00
2-22: 19-22-Dr. Druid (Dmon) -r 2.50

WEIRD WORLDS
Aug-Sept. 1972–No. 8, Feb. 1974, No. 10, Oct-Nov. 1974
National Periodical Publications
1-John Grimm, Warlord of Mars & David Innes begin (1st DC app.); Kubert-c (#1-10 on 2tc) issues 5.00
2-7-2-Last John Carter 3.00
8-10-B-Ploog-c/a(p) begins (1st app.) by Chaykin 1.75

WEIRDVILLE (Also see Dracula & Frankenstein)
Dec. 1966–No. 3, Apr. 1967
Dell Publishing Co.
1-1st app. (Super hero) 5.50
2, 3 ..... 3.25

WEREWOLF BY NIGHT (Also see Giant-Size...)
Sept. 1972–No. 43, Nov. 1977
Marvel Comics Group
1-Ploog-a cont'd/Marvel Spotlight #4 ..... 45.00
2 ..... 25.00
3, 5 ..... 15.00
6–10 ..... 12.00
11–20: 15-New origin. Dracula-c/hy 10.00
21–30 ..... 7.00
31-Origin/1st app. Moon Knight (8/75) 55.00
32-33-2nd app. Moon Knight 32.00
34, 36–38, 43 ..... 4.00
37-Moon Knight cameo 5.00

WEST COAST AVENGERS
Sept., 1984–No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 ..... 2.00
2–4 ..... 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct, 1985–No. 102, Jan, 1994 (Reg.Size series)
Marvel Comics Group
V2#1–20 ..... 1.50
21–41 ..... 1.00
42 John Byrne-a/scripts beg.s, ends #57 ..... 2.00
43–49 48-Basement Avengers West Coast 1.50
50-Re-intro origin/1st app Iron Lad 3.00
51–74, 76–99, 87, 88-Wolverine-c/by 1.25
75-(1.50, 52 pgs.) 1 Fou-l-s-over 1.50
100-(1.95, 68 pgs.) Pol foil embossed-c, death of Mockingbird 4.00
101, 102 '93-X-Men-c over 1.25
Annual 1 ('86) 2.20
Annual 2 ('87, 1.25) 2.00
Annual 3 ('88) Evolutionary War 2.25
Annual 4 ('89, 2.00) Atlantis Attacks 2.25
Annual 5 ('90, 2.00) Sunset-0-91, 2.00) 2.00
Annual 7 ('92, 2.25, Elsinbad& app. 2.25
Annual 8 ('93, 2.95) Poly.bagged w/card 3.00

WESTERN GUNFIGHTERS
Aug. 1970–No. 33, Nov. 1975 (1-6: 68 pgs.; 7: 52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) beg. ends #7 ..... 5.00
2-33: 2-Origin Ghost Rider retold. 10-Origin Black Rider. 12-Origin Matt Slade 2.50

WESTERN KID, THE
Dec. 1971–No. 5, Aug. 1972 (All 20C issues)
Marvel Comics Group
1-Reprints, Rawhide Kid(r) 4.00
2-5: 2-Rawhide Kid-r. Severin-r 2.50

WESTERN TEAM-UP
Nov. 1973 (30C)
Marvel Comics Group
1 Origin & 1st app. The Dakota Kid, ... 2.00

WETWORKS
June, 1994–Present (1 (95/2.50, over)
Image Comics/Wildstorm Productions
1 "July" on c, Gulefoil wrappers, std-c 5.00
Promo(1/94)-mini-c/a 5.00
1-Chicago Comics Ed. 10.00
2–4 ..... 3.00
2-A Brennan Portraits-c, see Deathblow #5 ..... 15.00
3-(2.50) 6-7, 9-16, 11 Postcards c, 16- "Five Finger Heaven" pt 4. 17- "Five Finger Heaven" pt.11 ..... 2.50
8 (1.95) Wraparound, Wildstorm Promo pt 7 ..... 2.00
8 (2.50) Direct Market, Wildstorm Promo pt 7 ..... 2.50
Sourcebook 1 (10/94, 2.50) Info & bios on characters 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper size 29¢, one shot, Fair color)
Wham-O Mfg. Co.
1 Rudan & Goody Bumpun by Wally Wood 45.00

WHAT IF?
Feb, 1977–No. 47, Oct, 1984
Marvel Comics Group (All cvr. 52 pgs.)
1-Red Sonja-c/Spider-Man, F.F. 20.00
2-Origin Punisher retold 12.00
3–5 ..... 8.00
6–10: 8-0-Steven-s/i-in backup "Man-Spider" 7.00
11, 12 ..... 5.00
13-Conan, Brunetta-c/a 5.00
14–16 ..... 4.50
17-Secret Riders & Son Of Satan app. 8.00
18–26, 29–38-Begin 75¢-c. 19-Spider-Man. 22-Origin Dr. Doom retold 4.00
27, 28, 27-A-Men app., Miller-c, 28-DD by Miller, Ghost Rider app. 10.00
39-"What If... Spider-Man's Clone Had Lived" 15.00
39-1-Begin 1.00-c, X-Men app., Wolverine app. 15.00
32-47-37-Old X-Men & Silver Surfer app. 3.50
Special (6/88, 1.50, other) 2.00

WHAT IF...? (2nd Series)
July, 1989–Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 4.00
2-5-2-D.D., Punisher app. 2.75
6-9-X-Men 4.00
7-Wolverine app., Infield/c(i) 5.00
8, 11, 11-Wolverine-c(i) 2.25
9, 12, X-Men 3.00
10-Punisher app. 3.00
13-15, 17-21, 23, 27-29 13-Proof X app.; 14-Lee-c, 15-Capulo-c/a. 23-X-Men 1.50
16-Conan battles Wolverine 4.50
17-Silver Surfer by Jim Lee/Williams-c(i) 3.00
24-Wolverine, Punisher app. 2.75
25-(1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 2.75
30-(1.75, 52 pgs.) 3.00
31-40-31-Comic Spotlight & Weirdo app. 37-Wolverine 1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus 3.00
42-49, 51-62-43-Wolverine; 44-Venom/Punisher; 45-Ghost Rider, 46-Cable story; 47- Magneto, 49-Silver Surfer/Thanos; 52-Dr. Doom. 54-Death's Head; 58-Punisher; 59-Wolverine; 60-X-Men Wedding; Alb.-p 1.25
50-(2.50, 52 pgs.)-Foil embossed-c; "What if Hulk Had Killed Wolverine" 3.00
61 89; 61-Image 1.50-c, bound-in card sheet, Spider-Man, 74-X-Men, 76-last Watcher in title, 77, 81-X-Men, 78-Bizley, c, 80-Hulk, 83-Daredevil, Dr. Strange, Elektra, 84, 85-X-Men, 86-Spider-Man, 87-Sabretooth, 88-Spider-Man, 89-Fantastic Four 1.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975–No. 7, Jan. 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne text illos/a(p) 8.00
3-7-Staton-a. 3-Byrne-c & text illos 4.25

WHERE CREATURES ROAM
July, 1970–No. 8, Sept. 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ayers-c, 2-10-a-1, 2, 4, 6, 7 ..... 5.00
2-8-Kirby-c 3.00

WHERE IN THE WORLD IS CARMEN SANDIEGO? (TV) ...ere 1996-Present (1.75, color)
DC Comics
1, 2-adaptation of TV. show 1.75

WHERE MONSTERS DWELL
Jan, 1970–No. 38, Oct, 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-c 8.00
2-10, 12-4-Conrad/ a 12-Giant size 3.00
11, 13-37-18, 20-Starlin-a 2.50
38-Williamson-r/World of Suspense #3 ..... 3.00

WHERE'S HUDDLEY? (TV) (See Fun-in #9)
Jan, 1971–No. 3, Dec, 1971 (Hanna-Barbera)
Gold Key
1 ..... 8.50
2, 3: 3-Regionis treat of #1 ..... 5.00

WHOA, NELLIE
(also see GIRL CRAZY & LOVE AND ROCKETS)
July 1996-Present (2.95, B&W, limited series)
Fantagraphics Books
1-Jaime Hernandez-a/c/a 3.00

WHO'S WHO IN STAR TREK (later STAR TREK)
May, 1987–No. 8, Apr, 1987 (1.50, color)
DC Comics
1, 2 ..... 2.50

WILDC.A.T.S ADVENTURES
Sept 1994–No. 6, Jan 1995 (1.95, color)
Image Comics/Wildstorm Productions
1-Trade paper with Lee-c/a on all; contains 2 leading cards (2 versions exist, each with a different card) 10.00
1-(All gold foil, signed) 40.00
1-(A. gold foil unsigned 15.00
1-Newsstand ed w/o card 3.00
2-(2.50)-Prism foil stamped-c, direct sales only, contains coupon for Image Comics #5, 1st app. Wetworks by Portacio (4 pg preview) 8.00
2-With coupon missing 2.00
2-Direct Sale coupon exist, w/his prem on c 5.00
2-Newsstand, edg/lve cards or parts 3.00
3-(2.50)-Lee-c/a, Lee-Liefeld-c/Psychoguard on Topps card. 1st app Tyler by Sherman, Youngblood comics 6.00
4-12-(2.50) & Carmen of Ar Wen-c/a; Leon Grey & Susan Summers 5.00
11-Adrienne Portacio-c, see Deathblow #5 ..... 15.00
13, 14, 17–24, 26–30, 32-Lee/Liefeld/Williams-c(i), Claremont-s, Lee-a, 14-Larsen-a/p, 16-Tuscan-p/c/pin-a, 23-begin A.ex Moore-s, 29 "Five Finger Heaven" pt. 7, 30- "Five Finger Heaven" pt. 13 ..... 2.50
15-(2.95)-Direct Market, Wildstorm Rising Part 2 ..... 3.00
Bound-In card 3.00
20-(1.95)-Newsstand, Wildstorm Rising Part 2 ..... 2.50
25-(4.95)-wrap-around foil c, Alex Moore-s 5.50
WildC.A.T.s Sourcebook 1 (10/93, 2.50) Foil embossed-c (note Gold ed) 2.50
WildC.A.Ts Sourcebook 2 (11/94, 2.95)-Wraparound-c 3.00
Compendium (6/93, 9.95) Polybagged w/#1-4 reissue #0 ..... 10.00
Special (1 (11/93, 2.50, 52 pgs.)-Travis Charest/Williams-c/a & colr-sp. 2.50

WILDC.A.T.S TRILOGY
June, 1995–No. 3, Dec. 1995 (3 95, color, mini-series)
Image Comics/Wildstorm Productions
1 (2.50)-Multi-color foil c-Lee, Lee-c/a 2.50
1 (1.95)-Newsstand ed, w/o foil c 2.00
2, 3-Lee-c/a 2.00
1 ..... 2.50

WILDSTAR
...SKY ZERO
Mar, 1993–No. 4, Nov. 1993 (3 95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 2.50
1-Gold version 5.00
1-Newsstand ed, w/o c, not embossed 2.00
2-4-Deikoy-c/a-in all 2.00
...VOLUME II
Image Comics/Highbrow Entertainment
Sept 1995-Present (2.50, color)
1–3 ..... 2.50

WILDSTORM (Image Comics/Wildstorm Prods. thereof)
1994/1995 (2.95, 4.95, color
...Chamber of Horrors (10/95) Lee-c/a/ Williams-c(i) 3.50
...Warriors (1 (12/94, 4.95, 52 pgs)-1st Gen 13 ..... 8.00
...Swimsuit Special (1 (12/94, 2.95) 4.00
...Survivors, c Special 2 (`95, 2.50) 3.00
...Universe Sourcebook (5/95, 2.50) 2.50
(6/95, 2.50, limited series) 1-4-cards by various 2.50

WILDSTORM RISING
May 1995 (1.95/2.50, color)
Image Comics/Wildstorm Productions
1-(2.50)-Direct Market, Wildstorm Rising Part 1, Bound in card 2.75

...and she showed up to knock spawn around in issue #44!

1-11 95; Mirrorsoul: WildStorm Prvng Part 1 2.25
2-(2.50)- Direct Market; WildStorm: Rising Part 10;
Bound-in card 2.75
2-(1.95)-Newsstand: WildStorm: Rising Part 10 2.25
TPB: (19.95) 304 S 20.00

WILD WEST SHOW, THE
1990; 3.95; B&W/TPB; one-shot
Mitzi Penn
neo-Western stories by various inc. Lansdale 6.00

WILD WILD WEST, THE (TV)
June, 1966-Aug. ?, Dec. 1969
Gold Key
1 Wild Wilders-a 125.00
2 ..... 75.00
3-7 ..... 60.00

WILDCHILD (Image/ Comics/ Top Cow Productions)
Nov. 1995-Present; (2.95) color
Image/ Comics/Top Cow Productions
1/2; 1; ltr 15.00
1 Turner sig'd, w/ art 7.95
2 ..... 10.00
3 ..... 7.95
4-7 ..... 2.50
...COLLECTED EDITION
early 1996-Present (4.95, color, mixed series, square-bound)
1-in1,2 ..... 5.00

WITCHCRAFT
June, 1994-Nov. ?, Aug., 1994 (2.95, color, limited series)
DC Comics/ Homage
1-3 Kaluta-c/ Robinson-s 9.00
1 Platinum, w/ coa, sig'd 10.00

WITCHING HOUR
Combined with The Unexpected #1-#81)
Feb.-May, 1969; Feb. 81, 1969
Mar.-Aug. Periodical Publications/ DC Comics
1 Tish-a/ Three Witches 24.00
2, 6-10 Tish-a 12.00
3, 5-Wrightson-a; 3 also 12¢ issue 9.00
4, 7, 9-12 ..... 7.00
8-Tish, Neal Adams-a 8.00
11, 14, 15-Neal Adams-c/a (2 pgs.) 14
Williamson/Garzon, Jones-a 5.00
15-20 ..... 2.25
21-83 (8-17:100 pgs.) 1.75

WOLVERINE (Also see Incredible Hulk #181, Ms. Marvel #16, Spec. Marvel #1, Super Villain Team-Up, Uncanny X-Men #94, 98, 102, 173, 175, 266, 268, 270, 272, 274, 275, 277, 278, 280, 282, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361,

on-c, begin X-Men 30th Ann issues, Quesada-c/a 7.00
92-2nd printing 3.50
100-(2.95, 52 pgs.)-Conclusion; fall, embraced foil-c, death of Multiple Man 4.00
100-(1.75, 52 pgs.)-Newsstand Edition 2.00
102-105, 107-111, 102-Begin 3 1/6-c; bound-in card sheet 1.50
106-(2.00)-Newsstand edition 2.00
106-(2.95)-Collectors edition 3.00
108-124, 126, 108-Begin 1.95-c, 112-return from "Age of Apocalypse"; 118-Cover appears; 119-122-Spiderman app., 123-Hound app., 124-w/ Onslaught Update; 126-Beast-w, Dark Beast, "Onslaught" 2.00
125-(2.95)-"Onslaught," Portrait app., return of Havok 3.00
Annual 1 (10/96), 2 (10/97) 2.50
Annual 3 (1998)-Evolutionary War 2.50
Annual 4 (1999), 2000 ..... 3.00
Annual 2001 ..... 3.50
Annual 2002 ..... 3.99
Annual 2003 ..... 4.99
Annual 2004 ..... 5.99
Annual 2005 ..... 6.99
Annual 2006 ..... 7.99
Annual 2007 ..... 8.99
Annual 2008 ..... 9.99
Annual 2009 ..... 10.99
Annual 2010 ..... 11.99
Annual 2011 ..... 12.99
Annual 2012 ..... 14.99
Annual 2013 ..... 15.99
Annual 2014 ..... 16.99
Annual 2015 ..... 17.99
Annual 2016 ..... 18.99
Annual 2017 ..... 19.99
Annual 2018 ..... 20.99
Annual 2019 ..... 21.99
Annual 2020 ..... 22.99
Annual 2021 ..... 23.99
Annual

X-O MANOWAR
Feb, 1992-No.60, Sep 1996 (1.95/2.25/2.50, color)
Valiant/Acclaim Comics
1-Partial origin; Barry Smith-c(p) 15.00
2-Barry Smith-c(p) 10.00
3-Layton-c(i) 8.00
4-1st app. Shadowman (cameo) 10.00
5 & 5.9: Smith-c, & Okita-a(p). 7.8-Unity X-over, 7-Miller-c 5.00
9-13, 12-1st app. Randy Cohler 3.00
14, 15-Turok x-overs 4.00
15-Warlord first app; available in Ultra Pro Rigid Comic Sleeves box, no price 5.00
16-24, 26-43, 20-Serial # control insert, 27-29-Turok app., 28-w/book, 1-cut, 30-Solar app., 1st app new armor, 33-Chaos Effect, 36-w/bound-in "Sneak-Peek" card, 42-w/20 pg. Birthquake prequel, Sears-a 2.25
25 (3.50) Contains bound-in Armornes #0 ..... 3.50
44-66 (2.50), 50-51, 50-G, 51, 52, 65-Sears-c/a, 60-Extra-pilot 2.50
0 (8/96) 3.50/Wraparound embossed chromium-c by Quesada, origin, Solar app. 3.50
0-Gold 20.00
Retribution (1993), 9.95, TPB)-Polybagged w/copy of X-O Database #1 ..... 10.00
Yearbook 1 ('4)95, 2.95) 3.00
...IRON MAN: IN HEAVY METAL
Sep 1996 (2.50, color, limited series)
1-Ivanzca-c/Andy Smith-a 2.50

X-PATROL
Apr 1996 (1.95, color)
Marvel Comics
1-"Amalgam Comics" Cnsz-a(p) 2.00

X-TERMINATORS
Oct, 1988-No. 4, Jun, 1989 (1.00, color, mini-series)
Marvel Comics
1 ..... 3.00
2 ..... 1.75
3, 4 ..... 1.25

X-UNIVERSE
May, 1995-No. 2, June, 1995 (3.50, color, limited series)
Marvel Comics
1, 2-Set in "Age of Apocalypse" 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec, 1962-Hanna-Barbera)

Gold Key
1 ..... 45.00

YELLOW CLAW (See Guest Star Man-Thing 1-4)
Oct, 1956-No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Mcisvy)
1-Origin by Maneely 550.00
2-Kirby-a 450.00
3, 4-Kirby-a; 4-Kirby/Severin-c 425.00

YELLOW SUBMARINE
1968 (1.95, Giant-size, 68 pgs.)
Gold Key (Beatles movie tie-in)
35000-302 With pull-out poster 185.00
Without poster 50.00

YOUNGBLOOD (Image Comics/Extreme Studios)
(See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 4, Feb, 1993 (1.95/2.50, color)
1c(Late, 1994 Re-#(5)-Poster (0.50, silicon-gungnome)
1-(1/92), 1.95)-Contains 2 cards, 2 covers-v/green or beige logo, w/image 10 coupon 2.00
1-Contains 2 cards, Liefeld-c/a w/all (1st Image cards)...flip-book 8.00
1 2nd printing 3.00
2-Lee-c, 7/92 inside; w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Berzerkers, Kitty & Darkthorn 5.00
2-2nd printing (1.95) 2.00
3-5, 7-10): 3-Oct-c, 8/92 Inside; w/2 cards, flip-book, 1st app. Supreme in back-up, 4-(2/93)-2nd app. Team's The Pit, Bloodstrike app., 7,8-Liefeld-c/a/a/p)/ntg., 8,9-(9/94), 9-1 Valentino-a(p)/ntg 2.50
6-(3.50, 52pgs)-Wraparound-c 3.50
...Battletome 1 (MAY c, 4/93 inside, 1.95): Arsenal book, Liefeld-c(p) 2.00
Battletome 2 (10/94, 2.95)-Wraparound-c 3.00
...Yearbook 1 ('0/93, 2.50)-Fold-out panel, 1st app. Tyrax & Kanaa 2.50
...VOLUME II
Sep 1995-Present (2.50, color)
1-9; 1-9-Cruz-a(p), 3-variant c(3), "Babewatch, 4 "Extreme Destroyer" pt, 4, polybagged w/gaming card, 5-variant c, 6-Angela & Glory app., 7-Shadowhawk-c/app. 2.50
TPB-(9/96, 16.95)-rf 17.00

YOUNGBLOOD: STRIKEFILE
Apr 1993-No. 11, Feb 1995
(1.95/2.50/2.95, color, begun as mini-series)
Image Comics/Extreme Studios
1-Flip book w/Jae Lee-c/a & Liefeld-c/a on alt. 1st app. The Allies, Giger, & Glory (note: #1 Gold ed.) 2.00
2-4, 11-(2.50), 11-Polybagged w/trading card 2.50
5-10: (2.50); 5-Liefeld-c(p), 8 & 9: 11/94), 8-5 Pluto c 3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner-which are revived; Red Skull app. 850.00
25-28: 25-Bondage-c/a 600.00

YOU'RE UNDER ARREST
Dec 1995-No. 8, ...ly 1996 (2.95, B&W, Limited series)
Dark Horse Comics
1-8-mini-saga 3.00

ZEALOT
Aug 1995-Present? (2.50, color)
Image Comics/Wildstorm Productions
1-3 ..... 2.50

ZEN INTERGALACTIC NINJA
1987 (1.75, B&W)
1,2-Copyright-Stern and Gote 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50, B&W)
Parody Press
1-w/flip story of Rene Intergalactic Chihuahua 2.50

ZEN INTERGALACTIC NINJA (Parody)
No. 0...ure: July 1993-No. 1, 1994 (2.95, B&W)
0: 3, 0-Gold foil stamped-c, photo-c of Zen model, 1-3-foil stamped-c 3.00
0-(1993, 3.50)...All New Color Special; chromium-c by Jim Lee 3.50
...COLOR
1994-Present (2.25, color)
1-(3.95)-Chromium die-cut-c 4.00
1-12.25 c) 2.25
0-(1.25): Newsstand, Jim Lee-c/a/ All New Color Special #0 ..... 2.25
2 (2.50)-Flip-book format 2.50
2-(3.50)-Flip-book format; polybagged w/chromium trading card 3.50
3-5 (2.50) 2.50
6-(2.95), 7 ..... 3.00
...Yearbook/Razorcut Dirty 1 ('95) 3.00
...Ashcan - Tour of the Universe - (No price) Flip cover
...MILESTONE
1994-No. 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo; rf Defend the Earth 3.00
...SPRING SPECTACULAR
1994 (2.95, B&W)
1-Gold foil logo 3.00
...TSARQUEST
1994-Present (2.85, B&W)
1-Gold foil logo 3.00
...THE HUNTED
1993-No. 3, 1994 (2.95, B&W)
1-(2.95)-Wraparound edition; foil logo 3.00
1 (3.50)-Polybagged w/chromium card by Sam Kieth; foil logo 3.50
2, 3-(2.95)-Foil logo 3.00

ZERO HOUR: CRISIS IN TIME (See SHOWCASE '94 #8-10)
No. 4(#1), Sept, 1994-No. 0(#5), Oct, 1994 (1.50, color, limited series)
DC Comics
4(#1)-0(#5) 1.50
"Ashcan"-(1994, free, B&W, 8 pgs.) 0.50

ZORRO
Jan 1966-Mar 1968 (All photo-c)
Gold Key
1-Tnth-a 55.00
2-4, 5, 7-9-Toth-a 35.00
3, 6-Toth-a 28.00

ZORRO
Nov 1993-No. 11, Nov 1994 (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 1.00
1, 4, 6-9, 11 1-Miller-c; 10-Jule Bell-c, 11-Larry Rawh-a/c-c 2.50
2-Lady Rawhide app. (not in costume) 4.00
3-1st app. Lady Rawhide 8.00
5-Lady Rawhide app. 4.00
10-(2.95)-Lady Rawhide-c & app 4.00

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Philadelphia, PA
Red Diamonds Comic Con, September 8
Doubletree Club Hotel

Doubletree Club Hotel (9461 Roosevelt Blvd., 215-671-9600, formerly the Sheraton Hotel) located right on Rt 1 between Welsh and Grant Ave., next to Chapman Fords Dealership and NE Shopping Center with Burlington Coat Factory. Show Hours: 9:00 AM - 3:00 PM. Admission: $3.00.

3 FREE COMICS TO THE FIRST 150 PEOPLE. $100.00 SHOW CASH DRAWING AT 2:00 PM good for any purchases at the show. SUPRISE UNANNOUNCED DRAWINGS AND FREE GIVEAWAYS. There will be (50) tables full of comic books - from old to new; comic related trading cards, toys, videos, gaming cards, and more. COME SEE US, ENJOY, AND WIN!!! For more information, contact Michael Luong (215) 217-5662.

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334-821-5524

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907-274-4117

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ANCHORAGE, AK 99503
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CLOVIS, CA 93612
209-298-3457

VALLEJO BASEBALL CARDS
VALLEJO, CA 94591
707-648-9031

WHAT'S HOT COMICS & CARDS
SANTA CLARA, CA 95050
408-241-8212

WORLD'S BEST COMICS
SACRAMENTO, CA 95821
916-973-8893

COLORADO
ALL C'S COLLECTIBLES, INC.
AURORA, CO 80013
303-751-6802

BARGAIN COMICS
COLORADO SPRGS, CO 80903
719-579-0600

COLORADO COMIC BOOK CO., INC.
COLORADO SPRGS, CO 80909
719-550-9570

COMIC STORE
LAKEWOOD, CO 80226
303-424-6769

FREE TIME COMICS, INC.
FEDERAL HEIGHTS, CO 80221
303-429-3943

GOTHAM CITY
COLORADO SPRGS, CO 80917
719-596-3609

J & J ENTERPRISES
FORT COLLINS, CO 80526
970-226-5141

MILE HIGH COMICS
THORNTON, CO 80221
303-427-3612

MILE HIGH COMICS
DENVER, CO 80221
303-455-2659

MILE HIGH COMICS
AURORA HILLS, CA 91301
818-707-5749

MILE HIGH COMICS
COLORADO SPRGS, CO 80915-3413
719-596-2155

PTS UM PAUTTES, INC.
LAKEWOOD, CO 80215
303-279-9946

TIME WARP, INC.
BOULDER, CO 80301
303-443-0200

CONNECTICUT
A TIMELESS JOURNEY II
STAMFORD, CT 06905
203-353-1720

ALTERNATE UNIVERSE
NEW HAVEN, CT 06511-4701
203-562-0180

BARRON'S COMICS & CARDS
TERRYVILLE, CT 06611
203-785-1630

BURIED UNDER COMICS
MANCHESTER, CT 06040
203-645-7205

CLOCKWORK COMICS
ORANGE, CT 06477
203-795-8409

FLAMINGO'S COMIC SHOP
NORWALK, CT 06850-1820
203-847-7280

LEGENDS OF SUPERHEROES
WATERBURY, CT 06708
203-756-3440

TROBEY'S COMIC CABANA
WATERBURY, CT 06705-3723
203-597-7952

THE BOOKIE
E HARTFORD, CT 06108
860-289-1208

DELAWARE
CAPTAIN BLUE HEN COMICS
NEWARK, DE 19711
302-737-6434

FLORIDA
ACHEE'S
LONGWOOD, FL 32750
407-331-0433

BOREAS COMICS
TAMPA, FL 33619
813-684-7105

BOOK EXCHANGE
N PALM BCH, FL 33408-5209
407-863-1555

CLASSIC CARDS & COMICS
BOCA RATON, FL 34457
561-334-9130

COLISEUM OF COMICS
ROSWARE, FL 34744
407-422-5757

COLLECTORS CLUBHOUSE, INC.
POMPANO BCH, FL 33064
954-785-2613

COMICS CLUB, INC.
TAMARAC, FL 33321
954-726-7121

COMICS DIRECT
HUNTSVILLE, AL 35578
904-478-0026

COSMIC CONNECTION
OCALA, FL 34470
352-622-6983

DEMOLITION COMICS
TAMPA, FL 33611
813-832-2692

DRAGONS LAIR
LAKELAND, FL 33801
941-682-0648

EMERALD CITY COMICS & COLLECTIBLES
SEMINOLE, FL 34642
813-398-2665

EMERALD CITY ICEE
CLEARWATER, FL 34619
813-797-1664

FAMOUS FACES & FLAMES
MELBOURNE, FL 32935
407-259-3575

FINAL FRONTIER
OSPREY/NOKOMIS, FL 33176
904-877-2742

J.D. CHIP'S, INC.
JACKSONVILLE, FL 32225
904-720-0774

MERLIN'S BOOKS
TAMPA, FL 33612
813-972-1166

MONEY HAVIN', INC
PANAMA CITY, FL 32401
904-763-0726

NEW TIME MAGAZINE
BRADENTON, FL 34207
941-758-5004

PLANET EARTH COMICS
HUDSON, FL 34667-6720
813-863-0544

READERS COMICS
JACKSONVILLE, FL 32246
904-221-7030

STARBASE 12-7
ORLANDO, FL 32809
407-240-7989

SUPERHEROES UNLIMITED #2
N MIAMI BCH, FL 33162
305-940-6939

SUPERHEROES UNLIMITED #2
PEMBROKE PINES, FL 33021
305-946-9519

SUPERHEROES UNLIMITED #5
SEMINOLE, FL 33322
305-741-0098

TATE'S COMICS, INC.
DAVIDSON, FL, A 33031
305-749-0181

THE COMIC TRADER
ORLANDO, FL 32812
407-282-4716

TROPIC COMICS
PLANTATION, FL 33317
305-587-8018

WOMEN'S WRITERS & SPORTS COLLECT
CLEARWATER, FL 34621
813-784-2256

GEORGIA
BIG TOY FANTASY INC.
ALPHARETTA, GA 30201
770-740-0273

BOARDS & BOOKS EXCHANGE
AUGUSTA, GA 30904
706-793-7796

BOARDS & BOOKS EXCHANGE 3
AUGUSTA, GA 30907
706-860-6553

COMIC BOOK
SAVANNAH, GA 31406
912-355-3888

DARK ADVENTURE COMICS
DALTON, GA 30720
770-423-3675

GREAT ESCAPE COMICS & GAMES
MARIETTA, GA 30062
770-973-2213

JPS COMICS & CARDS
ALBANY, GA 31707
912-883-0419

TOM KEMPTON, JR.
ATLANTA, GA 30328
404-255-0331

HAWAII
CHAPTER COMICS
WAILUKU, MAUI, HI 96793
808-242-5073

GECKO BOOKS & COMICS
HONOLULU, HI 96816
808-732-7252

JILLY'S COMICS & MUSIC
AIEA, HI 96701
808-735-7626

JILLY'S COMICS & MUSIC
HONOLULU, HI 96826
808-837-7800

IDAHO
1,000,000 COMIC CHARACAT
BOISE, ID 83709
208-378-4079

CAPTAIN COMICS
IDAHO FALLS, ID 83401
208-529-5717

ILLINOIS
ACME BOOKS
PEORIA, IL 61614
309-691-9016

ALW JAM'S COLLECTIBLES
MACHENRY, IL 60050
815-344-1688

ATLAS COMICS
MORRISVILLE, IL 60556
708-453-2110

COLLECTORS DEN
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309-342-3205

COMIC ASYLUM
BURBANK, IL 60459
708-499-2200

COMIC QUEST
DUNDEE, IL 60118
847-428-3772

COMIC SERVICE
SPRINGFIELD, IL 62703
217-529-2366

DADDY'S TOYS
MOREPORT, IL 60050
815-344-2099

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MT PROSPECT, IL 60056
847-398-0300

DREAMLAND COMICS I
BURRIDGE (DEERFIELD), IL 60090
847-295-8890

DREAMLAND COMICS II
LIBERTYVILLE, IL 60048
708-680-0727

DREAMLAND COMICS IV
SCHAUMBURG, IL 60194
847-524-6060

GOTHAM CITY CTS.
HANOVER PARK, IL 60103
708-837-3086

GRAHAM CRACKERS
MARTINSVILLE, IL 62540
708-355-4310

GRAHAM CRACKERS
DANVERS, IL 61651
708-910-5509

GRAHAM CRACKERS COMICS STD
AURORA, IL 60505
847-897-6622

KEITH'S COMIC
SCHAUMBURG, IL 60193
847-534-9436

M & M COMIC STORE#2
ORLAND PARK, IL 60462
708-349-1486

MARK'S COMICS & CARDS
OAK FOREST, IL 60452
708-535-0022

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CHICAGO, IL 60603
312-332-0043

RICK'S COMICS & CARDS
CHICAGO, IL 60660
312-334-6567

THE LOWER DECK
CHICAGO, IL 60657
312-327-1251

TOMORROW IS YESTERDAY
ROCKFORD, IL 61111
815-633-0236

UNICORN COMICS & CARDS
VILLA PARK, IL 60181
708-279-5777

VARIETY
CHICAGO, IL 60625
312-334-2550

WAY COOL COMICS
ELK GROVE, IL 60007
708-682-6327

WINKY CITY COMICS
CHICAGO, IL 60610
312-935-5246

WINNY CITY COMICS
CHICAGO, IL 60659
312-466-0900

WINNY CITY COMICS
CHICAGO, IL 60625
312-334-9193

INDIANA
ALL STAR COMICS
MISHAWAKA, IN 46545
219-258-4388

CAMAC CUSHYON
INDIANAPOLIS, IN 46220
317-253-8852

COMIC QUEST, INC.
EVANSVILLE, IN 47711
812-479-1077

DEE PUPPY COMICS
INDIANAPOLIS, IN 46226
317-543-8832

DOWNTOWN COMICS
GREENWOOD
GREENWOOD, IN 46142
317-885-6295

DOWNTOWN COMICS, INC.
INDIANAPOLIS, IN 46204
317-237-0397

DOWNTOWN COMICS, INC.
INDIANAPOLIS, IN 46256
317-845-5991

DRAGON'S LAIR
SOUTH BEND, IN 46614
219-291-5397

ESCALIBUR, INC.
PORTAGE, IN 46368
219-762-0949

FOOLERY
CARMEL, IN 46032
317-574-9410

GALACTIC GHOSTS
VALPARAISO, IN 46383
219-464-0119

HYDRIE FACE COMIC
INDIANAPOLIS, IN 46227
317-888-0961

IOWA
COMIC CITY
COUNCIL BLUFFS, IA 51501
712-323-3253

DRAGONFIRE COMICS
CLIVE, IA 50325
515-270-5371

KANSAS
GATEKEEPER
TOPEKA, KS 66604
913-232-3429

KEN'S COMICS & MAGAZINE JUNCTION
LEAVENWORTH, KS 66048
913-682-5265

PRAIRIE DOG COMICS
WICHITA, KS 67209
316-942-3456

WORTHCOMICS
COMIC BOOK WORLD, INC.
FLORENCE, KY 41042
606-371-9663

COMIC BOOK WORLD, INC.
LOUISVILLE, KY 40219
502-964-5500

DAVINE COLLECTIBLES
LOUISVILLE, KY 40208
502-634-0307

FAGE-3 COMICS
PRESTVILLE, KY 41501
606-424-0468

PAPER HEROES
LEXINGTON, KY 40509
606-269-4522

SQUEEZE PLAY I-V
LOUISVILLE, KY 40222
502-339-8146

TOP CORPORATE ESCAPE
LOUISVILLE, KY 40205
502-456-2216

LOUISIANA
ALL STAR CARDS & COMICS
LEESVILLE, LA 71446
318-537-8843

AND BOOKS II
LAFAYETTE, LA 70503
318-981-1646

LOUISIANA GOOGLE PLAY
BATON ROUGE, LA 70816
504-296-5812

MAINE
COMICS PLUS
ELLSWORTH, ME 04605
207-667-6061

NOSTALGIA BOX
BANGOR, ME 04401
207-947-5802

TOP SHELF COMIC & CRAFTS
BANGOR, ME 04401
207-947-4939

MARYLAND
ADVENTURE COMICS
ROCKVILLE, MD 20852
301-251-2888

ALTERNATE WORLDS
GLEN BURNIE, MD 21061
410-766-5290

ALT, INC.
COLUMBIA, MD 21044
410-715-4444

ALT, INC.
BALTIMORE, MD 21236
410-931-2000

BRAINSTORM COMICS
FREDERICK, MD 21702
301-663-3039

CARDS, COMICS & COLLECTIBLES
ROCKVILLE TOWNE, MD 21136
410-526-7410

CHUCK'S COMICS
BALTIMORE, MD 21221
410-574-1496

CUTTING EDGE COMICS
BALTIMORE, MD 21214
410-426-1616

FLEET'S BASKET HOUSE
PASADENA, MD 21122
410-437-1542

GIPPY'S COMIC WORLD
HARRISBURG
BALTIMORE, MD 21202
410-547-0910

GIPPY'S COMIC WORLD
SECURITY MALL
BALTIMORE, MD 21244
410-298-1758

GIPPY'S COMIC WORLD
SILVER SPRING
SILVER SPRING, MD 20910
301-588-2546

THE BARBARIAN BOOK SHOP
WHEATON, MD 20902
301-946-4384

THE RELUCTERED KOBOLT
DAMASCUS, MD 20872
301-253-8272

TWELFTH ZONE
GLEN BURNIE, MD 21061
410-766-0480

VAULT OF ODYSSEY
NEW MARKET, MD 21774
301-607-0594

WASHINGTON/BALTIMORE/NAVY
WALDORF, MD 20601
301-843-5252

MASSACHUSETTS
EXTRA GAMBLE
CHICOPEE, MA 01020
413-593-9330

FRIENDSHIP COMICS
PEABODY, MA 01960
508-531-1538

LARRY'S COMICS
LOWELL, MA 01850
508-459-5323

LEGENDS OF SUPERHEROES
EVERETT, MA 02149
617-394-9011

MAGIC DRAGON COMICS, INC.
ARLINGTON, MA 02174
617-643-3536

MEW ENGLAND COMICS
ALLSTON, MA 02134
617-782-1640

NEW ENGLAND COMICS
CAMBRIDGE, MA 02139
617-354-5522

NEW ENGLAND COMICS
QUINCY, MA 02169
617-770-1948

NEW ENGLAND COMICS
BROCKTON COMICS 02403
508-559-5068

NEWTHINGS AND COMICS
QUINCY, MA 02169
617-770-0140

NEW ENGLAND COMICS
MALDEN, MA 02148
617-322-2494

NEW ENGLAND COMICS
NORWOOD, MA 02062
617-769-6532

NEWBURY COMICS, INC.
ALLSTON, MA 02134
617-254-1666

NORTHERN COMICS
CAMPBELL, MA 95008
408-370-9929

QUALITY COMICS
N ATTLEBORO, MA 02760
508-643-4622

QUALITY COMICS
N ATTLEBORO, MA 02760
508-695-3802

TASTE ENTERTAINMENT
WORCESTER, MA 01609
508-755-6207

WALPOLE COMICS
WALPOLE, MA 02081
508-668-1078

WATCHMAGEN
A. T. CROSS & COMICS
GARDEN CITY, MI 48135
313-425-0780

BACK TO THE PAST
LUDING, MI 49642
313-313-5411

BETTY MATTHEWS
TAYLOR, MI 48180
313-946-3726

BLUE CHIP COMICS
HOLLAND, MI 49423
616-396-5251

BRAMPTON COMICS / KING QUEEN
FLAMINGAL, MI 48013
313-553-4510

CLASSIC MOVIE & COMIC CENTER
LIVONIA, MI 48152
810-476-1255

COMICS ADVENTURES, INC.
REDFORD, MI 48239
313-937-4660

COMICS ADVENTURES, INC.
PLYMOUTH, MI 48170
313-420-3533

COMIX OASIS
ALLEN PARK, MI 48101
313-382-0700

COMIX OASIS, INC.
DETROIT, MI 48226
313-964-4455

DARBY'S COMICS & COLLECTIBLES
ROYAL OAK, MI 48067
810-546-1120

FAIRVIEW SPORTS
WARREN, MI 48089
810-779-4130

GALAXY COMICS
SAGINAW, MI 48604
517-799-6334

KRYPTON'S COLLECTABLES, INC.
KENSO RANDOM, MI 48320
810-682-3885

LARKIE'S CARDS & COMICS
9-13
REDDEDGE, MI 49441
616-647-0247

LARKIE'S SPORTS COMIX #5
WALKER, MI 49504
616-784-1540

NOSTALGIA INK
JACKSON, MI 49201
517-784-0555

OUTER LIMITS
WYOMING, MI 49509
616-452-1348

SWEET LUCY'S
WELLINGTON, MI 48746
517-871-2285

TAURUS COMICS
PORT HURON, MI 48060
810-984-5256

THE COMICS EXPERIENCE
SAGINAW, MI 48602
517-791-3889

THE VAULT OF MIDNIGHT COMIX
ANN ARBOR, MI 48104
313-998-1413

TIME TRAVELLERS
BENZELEY, MI 48072
810-540-7213

TY'S CARDS & COMICS
WARREN, MI 48091
810-558-7757

ARKANSAS
ARTISTIC COMICS
1 CHENAL PKWY, LITTLE ROCK, AR 72211-4912
501-221-3366

CALIFORNIA
ALTERNATE REALITY COMICS
1012 GRAND AVE, SAN RAFAEL, CA 94901
415-457-3500

ANIMAL HOUSE
1615 SOLANO AVE, BERKELEY, CA 94707
510-527-1200

ATOMIC COMICS
1121 BROADWAY, SACRAMENTO, CA 95818
916-441-2294

BAY COMICS
1555 CAMINO DEL MAR, DEL MAR, CA 92014
858-792-9291

BEAR MOUNTAIN BOOKS
2598 E. SUNRISE BLVD, FORT LAUDERDALE, FL 33304
954-566-2566

BLACK KNIGHT COMICS
1101 S. ROBERTSON BLVD, LOS ANGELES, CA 90035
310-289-8989

BLACKSTAR COMICS
1237 W. MAGNOLIA BLVD, BURBANK, CA 91506
818-842-6602

BOOKS & BEYOND
1 MAIN ST, LOS ALTOS, CA 94022
650-948-7323

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THE COMIC BOOK STOP INC.
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215-657-6141

THE COMIC STORE
LANCASTER, PA 17602
717-397-8727

TROMES
ALLENTOWN, PA 18104
610-821-9200

RHODE ISLAND
HEELEY'S COMICS & COLLECTIBLES
WARWICK, RI 02886
401-732-8383

TIME CAPSULE COMICS
WARWICK, RI 02886
401-732-8887

SOUTH CAROLINA
BOOK BUSTERS
N CHARLESTON, SC 29406
803-569-0896

HEROES AREN'T HARD TO FIND, INC
SPARTANBURG, SC 29301
864-574-1713

HEROES & DRAGONS SOUTH
COLUMBIA, SC 29210-7301
803-731-4376

NEW DIMENSION COMICS #2
GREENVILLE, SC 29607
864-271-1104

PLANET COMICS
ANDERSON, SC 29621
864-261-3233

SOUTH DAKOTA
RAINBOW SPORTS CARDS
SIOUX FALLS, SD 57105
605-338-0178

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ACME COMICS
BARTLETT, TN 38134
901-382-5288

AMERICAN COMICS & CARDS
CHATTANOOGA, TN 37423
423-468-0371

AMERICAN COMICS & CARDS
KNOXVILLE, TN 37916
423-546-2655

COLLECTOR'S CHOICE
CLEVELAND, TN 37312
423-472-6149

COMIC CONNECTION
CLARKSVILLE, TN 37042
615-572-9588

KOLLEY'S COMICS
JOHNSON CITY, TN 37604
423-928-0127

TRIPPLE PLAY CARDS & COMICS
MEMPHIS, TN 38120
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HOUSTON, TX 77057
713-780-0675

BEDROCK CITY, INC.
HOUSTON, TX 77090
713-444-6963

BIG WORLD COMICS
CARROLLTON, TX 75006
214-245-0968

BOOKSOURCE
AUSTIN, TX 78759
512-258-1313

CLIFF'S COMICS
FLOWOOD, TX 76013
817-265-7498

COMIC BOOK EMPORIUM
HOUSTON, TX 77095
713-721-1886

COMICAVE
AUSTIN, TX 78745
512-892-3359

COMICS, CARDS & COLLECTIBLES
EL PASO, TX 79924
915-755-6977

COMICS PLUS
CORPUS CHRISTI, TX 78411
512-850-0616

GOLDEN'S BOOKS & COMICS
WACO, TX 76710
817-754-5729

GROUND ZERO
TYLER, TX 75701
903-561-1145

HEROES & FAVORITES
SAN ANTONIO, TX 78216
210-341-5567

KEITH'S COMICS
DALLAS, TX 75206
214-827-3060

LONE STAR
ARLINGTON, TX 76010
817-265-0491

LONE STAR
MESQUITE, TX 75182
214-681-2040

LONE STAR
FORT WORTH, TX 76132
817-346-7773

LONE STAR
PLANO, TX 75023
817-595-4275

LONE STAR
DALLAS, TX 75230
214-373-8914

LONE STAR
IRVING, TX 75062
214-659-8317

LONE STAR
ARLINGTON, TX 76010
817-860-7027

MCALLEN COMICS
MCALLEN, TX 78501
210-631-4855

PAPER HEROES
SULLIVAN, TX 76443
817-428-5315

PLANET COMICS
ARLINGTON, TX 76015
915-419-3869

RAINEY'S COMIC
SAN ANTONIO, TX 78216
210-525-0484

SEQUENTIAL ANTWORKS, INC.
SAN ANTONIO, TX 78216
210-341-8862

TALON COMICS & GAMES
DENTON, TX 76201
817-484-6446

TEXAN COMICS
DALLAS, TX 75220
214-350-4420

WESTLAKE COMICS & CARDS
AUSTIN, TX 78746
512-328-0213

UTAH
CAVE ATTIC
LAYTON, UT 84041
801-546-9513

COMICS UTAH
SALT LAKE CITY, UT 84118
801-328-3300

GROUND ZERO
W. JORDAN, UT 84088
801-973-8804

VIRGINIA
BABYTOWN SHOP
MANASSAS, VA 24016
540-361-6642

BOOKS
TAPPAHANNOCK, VA 22560
804-443-2202

BURKE CENTRE BOOKS
BURKE, VA 22015
703-239-0744

DOMINION COMICS
LUNENBURG, VA 23952
804-221-0550

FOUR COLOR FANTASIES
NEWCASTLE, VA 24401
703-862-7377

GEPPYS COMIC WORLD-CRYSTAL CITY
ARLINGTON, VA 22202
703-413-0818

HALF TIME CARDS & COMICS
HAMPTON, VA 23666
804-838-3133

HEROES & VILLAINS OF TOWNTOWN
HAMPTON, VA 23666
804-838-6511

INFINITY COMICS
MANASSAS, VA 22110
703-330-5272

MORNING STAR COMIC & ACCESSION
RICHMOND, VA 23220
804-226-5460

MOSTELLIAN PLUS
RICHMOND, VA 23220
804-282-5532

RICHMOND COMIC
RICHMOND, VA 23225
804-330-3460

WASHINGTON
COMIC BOOK SHOP
SPOKANE, WA 99204
509-455-8250

COSMIC COMICS
BELLINGHAM, WA 98225
360-714-8014

CRYSTAL DOOR
MARYSVILLE, WA 98270
360-653-3168

GEEK IN GEARS
WOODLAND, WA 98662
360-216-4483

GOLDEN AGE COLLECTABLES
SEATTLE, WA 98101
206-622-9598

INFINITE FRONTIERS
MCKLEAD, WA 99352
509-783-1670

O'LEARY'S BOOKS
TACOMA, WA 98409
206-588-2503

RAY'S COMIC BOOKS
VANCOUVER, WA 98686
360-573-0172

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206-271-7376

SPERRY'S WEB CARDS & COMICS
PATTALUM, WA 98571
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C.K.C. CARDS & COMICS
ST. ALBANS, WV 25177
304-727-5207

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MORGANTOWN, WV 26505
304-296-8801

PURPLE DAGON COMICS
HUNTINGTON, WV 25701
304-697-6138

THE GATEWAY
MORGANTOWN, WV 26505
304-292-3045

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COLLECTOR'S EDGE COMICS
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414-774-2278

RAINBOW HAVEN'ST
WEST BEND, WI 53095
414-335-0876

THE GREAT ESCAPE
GREEN BAY, WI 54313
414-496-0171

THE WESTFIELD COMPANY
MIDDLETON, WI 53562-0470
608-836-1948

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COMICS 'R' US
VICTORIA, AUSTRALIA 3181
0370151784

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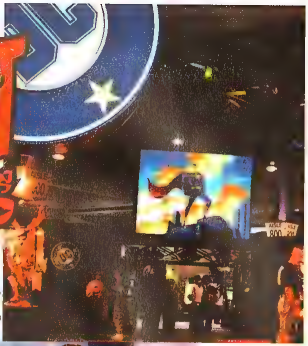

FAN goes to San Diego this month and we bring with you with us.

The massive DC booth was always drawing huge crowds, even here, before the convention opened.

FAN staffers Scott Braden and Benn Ray (l to r) take a break from the hectic pace of the show. Or are they just lazy?

Art Adams takes a break from drawing to pose with his creations. Talk about a monkey on your back!

Alex Ross and Mark Waid were kind enough to stop by the FAN booth and sign for whoever came by.

Charles Vess at his Green Man booth. He doesn't look that green.

SILENCE

Keynote Address, San Diego Comic Book Expo, 2 July 1996
(c) 1996 by Frank Miller

Let me get the ball rolling by bringing things to a screeching stop. A stop, a pause, for a moment of silence, in honor of all the fine talents our field has lost this past year. Jack Abel, Bernard Baily, James F. Davis, Burne Hogarth, Nestor Redondo, Jerry Siegel, Curt Swan....there isn't time to name them all. Think of the one whose work you loved the most. Wish them all well. Them and their amazing generation, who gave us an industry to celebrate. We wouldn't be here without their efforts, and their sacrifice. Silence, please.

...Silence. It can be a wonderful thing, silence can. It can bring fond memories, peace of mind, a chance to get your balance when you feel like you've got bees buzzing around in your head.

Silence. It can give you a break, a moment to realize what's going right, what's good about things as they are right now, right this moment. Silence can give you reason to grin, reason to smile like a fool, right in the middle of the frantic rush of life and work.

started with nothing—nothing but their talent and the immense courage and energy of their generation. They had to create an artform virtually out of whole cloth. Surely we have the resources to make it flourish again.

We can make this happen. We *will* make this happen. We've *got* what it takes. Just *look* at what we've got going for us. We've got ourselves a one-of-a-kind artform that has demonstrated its appeal for the better part of the century. We've got creations and ideas that are so vital that as soon as you come up with a title for a comic, never mind drawing it or writing it or even figuring out what the title stands for—as soon as you've got yourself a snazzy *title*, some Hollywood predator's there to shove an option offer in your face.

We've got everything we need. We've got people who want to read comics. We've got people who want to publish and promote and sell comics. We've got tons of talent, some of the finest writers and artists our field has ever had. What could possibly stop us?

Surely people with my job, cartoonists like me, those of us fortunate enough to have the freedom and opportunity to write and draw those "dream projects" we so love to brag about, certainly we luckiest of cartoonists can stop behaving like a pack of spoiled brats and step up to the plate. It shows no disrespect to our predecessors to say that it's our mission not just to honor them, but to *top* them. To show them up. Those grand talents, they're a confident bunch: they'll get a kick out of seeing us uppity kids give it a try.

This'll mean getting our own sweat on the page and getting ink under our own fingernails, not setting up ghastly new factories that stink as bad as those old ones that are selling themselves off for parts right now.

We ought to take a very long, happy look at what's going right in our field right now. Of all the years I've spent writing and drawing comic books, this year is my favorite—mainly because of the promise it brings to us of better times to come. Just a few years ago it seemed that everything had gone to Hell in a Mylar Snug. You had to put on a pair of sunglasses before you entered a comic book shop, just to keep your retinas from frying like bacon on account of all that shiny metallic ink, that chromium, platinum, plutonium ink. All sense had been lost, all sense of our artform as something worth a damn. We were awash in crossovers and trading cards and over-printed garbage masquerading as collectibles. We were big and fat and bloated with false sales. We got ourselves a chance to sell out and we sold out with enthusiasm, with abandon. We were just plain shameless. We staggered like drunks at a bad party and celebrated like idiots and every one of us knew there'd be hell to pay in the morning but we kept on partying anyway like a bunch of stupid jerks.

Surely we can also take another lesson from Kirby and Eisner and Kubert and the rest: we can deliver the best work of our lives and we can deliver the goods *on time*. *Every* time. Us pretty prima donnas gotta show we can dance. And dance great. Great, and *on time*.

Surely you folks who publish and promote and sell comics can come to your senses and realize that no entertainment industry can flourish by selling the same, identical product decade after decade. Nostalgia comforts, but it does not thrill. The music industry can't survive forever on misty-eyed Beatles revivals. Surely publishers know that not every brilliant new idea comes from a flavor-of-the-month "superstar."

Surely you retailers understand what power you have. You all can make or break a book. If some new title sells out before you can turn around, don't just wipe your brow and tell yourself you dodged a bullet. Order more of them. Use that precious contact you've got with our ultimate bosses, the people who buy and read comic books, use that day-to-day contact to spread the word, to promote the fresh, the new, the different. Every time you do that, you're making the future brighter for both of us. You are crucial allies. We need you. We simply can't do it without you.

And you retailers, you've gotta catch on to just how short-sighted and self-defeating an idea it is to take those lists of "hot" comics seriously. I mean, come on. How many times does it have to be said? If you have to mow down half the forests on the planet to meet the print run of a comic book, how can that comic possibly be rare? If they're printing thirty times more copies of a comic book than there are readers to buy it, I mean, if you're sitting on piles of this comic that stack as high as your shop, what kind of chance is there of that comic being worth much of anything in the future?

Likewise, will you please take those "top ten" lists of "hot" artists with a grain of salt at least a yard wide, especially when half of these "hot" artists don't even draw their own books? The way those lists are put together, if you like the way the X-Men looks this week, you might as well cast your "best artist" vote for Ronald Perleman.

It's our generation's turn. It's our turn. We've got what it takes. There's nothing standing in our way.

Let me get the ball rolling by bringing things to a screeching stop. A stop, a pause, for a moment of silence, in honor of all the fine talents our field has lost this past year. Jack Abel, Bernard Baily, James F. Davis, Burne Hogarth, Nestor Redondo, Jerry Siegel, Curt Swan....there isn't time to name them all. Think of the one whose work you loved the most. Wish them all well. Them and their amazing generation, who gave us an industry to celebrate. We wouldn't be here without their efforts, and their sacrifice. Silence, please.

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Morning crashed down on us like a crate full of squirming, soggy rats. Of course the news was bad. It turned out we'd wrecked the car, trashed the house, and written a blank check to some bum we couldn't even pick out of a lineup. We had ourselves one whopper of a headache. That hot little sweetheart of the night before, that one who looked so good at the time, that speculator sexpot, she was gone and didn't even leave her phone number. Let alone flowers.

It was a bad morning. But we survived it. And here we are. Now's the time to survey the wreckage. To thank goodness for how much is left standing, and to figure out how to move forward and build a better and stronger and smarter industry than it ever was before.

This is a bracing time, an exhilarating time. We've been given a wonderful opportunity, our generation has. All the old machinery has broken down. The speculators are gone, and good riddance. Marvel Comics dominated the marketplace for years and years, way after they ran out of creative steam. Now Marvel has, in every meaningful way, ceased to exist. (And don't expect me to go on and start bashing dear old Marvel tonight: my mom taught me never to speak ill of the dead.) None of the old tricks and gimmicks works anymore. We've gotten rid of most of our deadwood.

We won't go on wailing and gnashing our teeth about how low our sales have sunk; we'll produce comic books that are so good and fresh and original that we'll knock people's socks off. We'll be irresistible. We'll attract readers old and new—real readers, the kind who actually open the books. Our industry will grow, not suddenly, not hysterically, but surely, surely, steadily, reader by reader, month by month, and we'll stand tall and strong, not on stilts this time, not teetering on top of a vast soap bubble of lies, but planted firmly on solid bedrock.

We can make this happen. We've got what it takes. Jerry Siegel and Joe Schuster and Jack Kirby and Will Eisner and Jo Kubert and Jerry Robinson and all the rest, they

Well, I'm wrong about that. There is one thing standing in our way. And it's kinda big. It's stupid as all get out, but it's kinda big.

Silence.

Silence isn't always golden. It's true that a mother's kiss is an act of silence. But so is drowning a baby.

Now, I grew up in a big, Catholic family, we all generally got along pretty well, mainly because we argued a lot. It got things out in the open, so things got resolved. So I guess it's natural enough that as soon as I got a chance to make noise among you folks, I rediscovered my inner loudmouth.

Silence. Back when I first got to draw comics and get paid for it, back in the late seventies, the silence was deafening. Nothing worth discussing ever seemed to get discussed. Lives were destroyed. Silently, people who gave us all we had were denied, defamed. Silently. Even the wife of our greatest artist was vilified. Quietly. Very quietly. Sure, there were Neal Adams and a few others who spoke up, but they were written off as cranks. Again, quietly, very quietly. Mostly, what was wrong with our field was muttered about over dime-ante poker games and in bars and hotel rooms.

But Neal Adams eventually prevailed, shooting his mouth off so often that a few of the rest of us joined in the chorus. Vast improvements in the lives of artists came from this, and new life for our industry and our artform. And every step of the way, every last step of the way, every last one of us who spoke up about this or that was answered, not by arguments, not by debates, but by angry denunciations of us for speaking up at all. By angry declarations that we had no right to speak.

Silence. It was a code of silence. And it was poison.

And that screwy, unproductive "code of silence" still has strong support. Every time I've said or written anything that wouldn't have appeared in Marvel's old Bullpen Bulletins, I've been told two things. First, that I had no right to speak out against any Marvel policy, since I worked with them at the time. Second, that I had no right to say anything because I didn't work with them at the time. Either way, I was out of line, way out of line, simply because I was speaking my mind.

That is plantation ethics. It's stupid. It's insane. It's downright silly. It would be laughable if it weren't so destructive. You can do business with somebody—or not do business with somebody—and still call them on it when they're wrong. Sometimes, it's your duty to do so. This isn't the sad old comics industry it used to be, and this isn't the sad old Soviet Union, either. If there's one thing I'd hope we could all agree on it's this: Nothing is gained, nothing is corrected or made better, by silence.

Silence. Consider what our industry's silence has done to us. Our history, as it is widely and wrongfully believed, is a patchwork of cover stories and unchallenged assumptions. How many of you all believe Fredric Wertham was a right-wing fanatic? A right-wing fanatic? Fredric Wertham was a Marxist. A communist. How many believe the government censored comics in the fifties? They didn't. We were *exonerated*. Right smack in the middle of the McCarthyist '50s, we were *vindicated* by the United States *Senate*!

We have never been censored by anybody but ourselves.

Censorship. Silence. To censor is to silence, and in this country it takes silence, and capitulation, to achieve censorship. The only legal way to lose a constitutional right is to surrender it. Will we do that? Will we hand our freedom over to the censors like a sacrificial lamb?

We've already started. We've already started to do *exactly* that.

Cover advisories seem like little things, hardly worthy of debate. They're usually tiny, like a patch of skin cancer on the face of a beautiful woman, or maybe that scarlet letter "A" tattooed on her breast.

They may seem not to matter much on the face of it, or the breast of it, but the effect of these cover advisories is nothing minor. There's a reason the rest of the publishing industry disdains the things, and it's a damn good reason. Pasting one of those little apologies on the cover of a comic book throws our front door wide open to people who believe that we oughtta be producing propaganda for their cause, be that cause political or religious. Once we concede this single, central point, once we say to them that we are accountable to politicians and busybodies, we've already tossed away the only weapon we have. From then on, all we're doing is negotiating our surrender—in a fight that has not begun, against an adversary who hasn't bothered to come after us. An adversary who, by all evidence, doesn't even know we exist.

And, should they ever happen to notice us and come after us, it's a fight we'd stand a darn good chance of winning. When Congress recently voted to censor the Internet—surely that would be our worst nightmare come true, wouldn't it, having Congress pass a law to censor us?—well, when the worst happened to the Internet, did the netheads and their defenders in the American Civil Liberties Union run for the hills? Did they cave in? Did they start slapping labels on their websites?

No! They came out swinging. They gave their adversary no concessions whatsoever. They educated the judges of a federal court. They argued their case as a straight First Amendment issue. And they won. Hands down. In a stunning verdict, the court declared that the Internet was as protected by the First Amendment as the press is, *if not more so*. The Constitution proved itself stronger than even the combined power of the U.S. Congress, the President, and his challenger. The First Amendment clobbered the pack of them. Thank you, Thomas Jefferson. That's another one we owe you.

The First Amendment is our only defense. If we give no ground, no concessions, we'll survive and prosper. If we shrink from this, we'll suffer from the same downward spiral in sales and public regard we did when the self-inflicted censorship of the Comics Code gave our industry a thirty year lobotomy. We can fight, should it come to that. We can fight and we can win. We may not be very big, but we have powerful friends. Very powerful friends.

This week, this Thursday, Nadine Strossen will be talking, right here at this Expo. She's the boss of the American Civil Liberties Union, here to tell us that this powerful organization is committed to our First Amendment rights.

Did you know that the American Civil Liberties Union has it written into their own literature that comic books should never be censored? If you didn't know that, don't feel too bad; I'm a nut about this stuff, and I didn't know it myself until Nadine told me last week that they're on our side.

The ACLU made up its mind that we were protected by the First Amendment some time back. Forty years back, as a matter of fact. Back right about the same time we sold ourselves down the river with the Comics Code.

They're powerful, the ACLU is. They're smart and they're effective. They've won a lot of the big ones. And, if trouble comes to us, there's a good chance they'll be on our side. Fighting for our First Amendment rights.

Provided, I assume, that we're willing to stand by those rights ourselves.

Come listen to her. Come hear what she has to say. She might just have a word or two to say about "labels," and how supposedly harmless they are.

Listen to her. After what I'm putting you through, I'm sure you'll enjoy hearing a professional speaker at work. And she'll give you a good, strong sense of the power of the First Amendment, and why it matters so terribly much to me, and to you.

The First Amendment. Freedom of the press . . . that's us. We're the press. We're in publishing. Publishing has not sold out, not with rating systems or labels or anything of the sort. Hollywood may be strip-mining us, but we don't have to pick up all their bad habits, do we?

Surely we don't have to become the first branch of publishing to surrender the First Amendment. Do we?

Now some of you retailers out there are probably thinking you need those little cover advisories to remind you of stuff you haven't read since three months ago when you got the solicitation copy. Fair enough. Can we agree that it's information you need, not a rating system? Since I figure you and the distributors and the publishers talk to each other from time to time, that you communicate on a regular basis, can't you all put together some way to get the information to who needs it, without selling out our industry and our artform by burning a scarlet letter on the very front of our comics? I challenge you to do so. And I challenge the publishers as well, including my own, to stop this suicidal practice before it's too late.

We've got too much to lose. We're too close to better times to turn around and go stupid now. We've got too much going for us. This is our time to *sing*.

This is the worst time, the very worst time, for *silence*. ■

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